

VOGUE



PARIS OPENINGS

APRIL • 1 • 1931

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PRICE 35 CENTS



"OFF TO THE POTLATCH"

N o r t h

AS on a Dream Ship, one floats luxuriously to Alaska, mountains of heavenly beauty alongside. Planned cruises, recommended by the Northern Pacific Railway, include:



*Upon request,
this album free*

Inside Passage	Gulf of Alaska	Mt. McKinley	Yukon River	7,000 Islands
\$309.06	\$382.26	\$527.28	\$625	\$266.56

All expenses, round trip, from Chicago. Rates from other cities promptly given.

To the Pacific Northwest and Alaska, the
New North Coast Limited
Newest of Transcontinental Trains



121

For Alaska Album and information about
Alaskan cruises, address E. E. Nelson,
345 Northern Pacific Ry., St. Paul, Minn.

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

WATCHES AND CLOCKS

*A Large Selection
Within a Wide Range of Price*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



THE FLEXTOE IDENTIFIES ALL VAN RAALTE STOCKINGS
A mesh cobweb at the toes assures sleek instep fit, as well as unusual neatness and comfort at the toe. Illusion or Lustrous. \$3.00 to \$1.25. At your favorite shop.



The Cake.. and the Penny, too



A BEAUTIFUL STOCKING is essential to the perfection of the costume. A stocking of quality is essential to one's peace of mind. It's grand to know one can indulge in both and, at the same time, be practicing a shrewd economy . . . to know that for *once* in this world you can have the cake, and have the penny too.



Van Raalte prides itself on quality and beauty, both. Made only of purest silk . . . generously fashioned . . . Van Raalte

stockings have an elasticity which assures longer wear. Van Raalte colors do not change in shade after washing, but keep all their original subtlety of tone. Van Raalte stockings are finely finished. Your gain from insisting on fine stockings, however, is not alone in longer wear and longer usefulness . . . but in the self-confidence and poise born of the knowledge that your costume is completely beautiful. "...because you love nice things."

VAN RAALTE



BONWIT TELLER

FIFTH AVENUE
AT 56th STREET

NEW YORK
PHILADELPHIA

PARIS

LONDON

THE DRESSMAKER COAT WITHOUT FUR . . .

Depends for its chic entirely upon distinctive fashion, perfect cut, quality of materials and skillful tailoring . . . As these are the things for which Bonwit Teller coats are known (whether they cost much or little) it is advisable to select one's dressmaker coat from our collections for women and misses.

45.00 to 125.00

Left . . . Braid embroidery in new collars and cuffs on French repp coat for women. . . . 125.00

Right . . . White broadcloth contributes a new note to this Heim coat for misses. . . . 85.00

Other Dressmaker Coats
Without Fur, 45.00 to 135.00



WORTH LOOKING INTO ... NOW

If you've ever cherished the idea that you can't afford to buy Towle sterling, prepare to be definitely disillusioned. This year, you can't afford *not* to buy Towle sterling!

For one thing, prices are lower than they have been for many, many seasons. *Don't* think this means less value, as some 1931 prices do! No matter what its cost, sterling purity remains fixed by government standard. And since Towle sterling is made in accordance with traditions of craftsmanship dating back to 1690, you can be sure of getting the same beautifully designed and finished sterling you've coveted, at less than you ever expected to pay.

You'll agree that the advisability of buying Towle sterling *now* is certainly worth looking into!

TOWLE

STERLING SILVER EXCLUSIVELY

Complete matching services at new low prices.

Sterling dishes, tea set and decorative pieces of the same pattern as your Towle flat silver complete the table ensemble.

Six teaspoons, Louis XIV or Virginia Carvel, \$8.50.

A set of 20 pieces of Louis XIV to serve informal luncheon for four persons, about \$48.00; Virginia Carvel, about \$47.00.

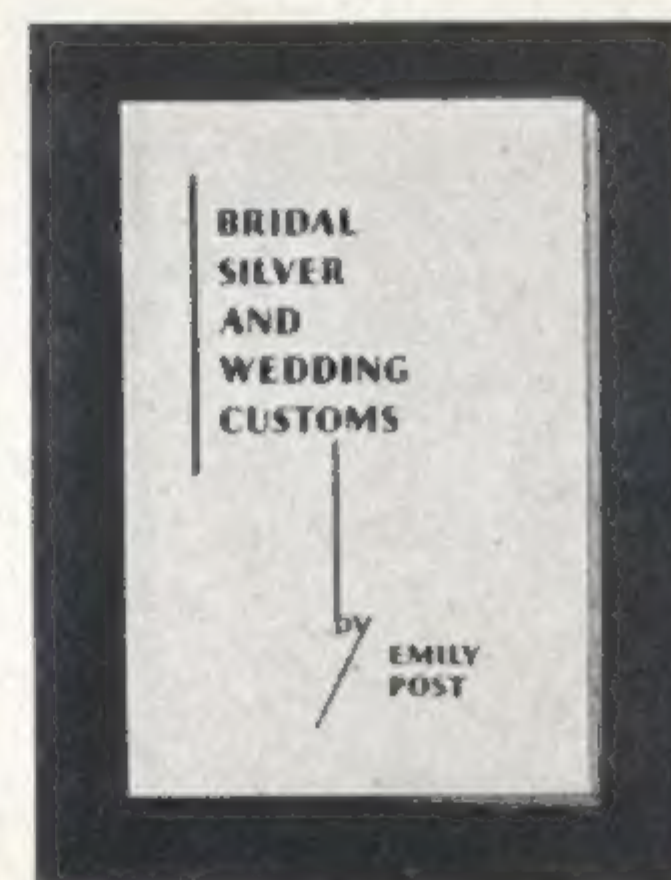
A generous family set—83 pieces—correct service for eight—Louis XIV, \$214.80; Virginia Carvel, \$210.

Virginia Carvel serving pieces (upper photograph)

Centerpiece	\$37.00
Compote	17.50
Fruit salad bowl, 11"	30.00
10" service plate	29.25
Bread and butter plate	8.00

Louis XIV (lower photograph)

Sugar and cream	\$80.00
Fruit salad bowl, 12"	45.00
Candlesticks (pair)	75.00
Fruit bowl	40.00



Don't tell us that, with a wedding imminent, you haven't yet sent for your copy of Emily Post's authoritative little booklet, "Bridal Silver and Wedding Customs"! Thank your stars it isn't too late yet—and mail the coupon today.

The Towle Silversmiths, Dept. K-4, Newburyport, Mass. I enclose 25¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name _____

Address _____

City & State _____

My jeweler is _____

For Misses

YOUR SPRING SILK DRESS MUST HAVE A
JACKET OR LOOK AS IF IT HAD ONE

LEFT — Copy of Redfern's one-piece scalloped peplum dress of Canton silk crêpe with white silk pique vestee collar and cuffs — a dress which looks exactly like a charming three-piece spring costume. In black or skipper blue. **\$39.50**

CENTER — A spring costume of fine Canton silk crêpe consisting of a one-piece dress with a white satin top and a separate fitted jacket with the new redingote sleeves. In black and white, navy and white, brown and white and gray and white. **\$39.50**

RIGHT — This deliciously springlike costume is a one-piece dress with a "small print" top that has intriguing new sleeves and scarf and a separate fitted jacket with buttons to match the print. In blue, black or brown. **\$39.50**

Sizes 14 to 20 years.

Franklin Simon & Co.
FIFTH AVENUE, NEW YORK

Also size 31 for small women.

INDIVIDUAL DRESS SHOP FOR MISSES — THIRD FLOOR

You never need *guess* again!



The loveliness of your skin is too precious for guesswork in the selection of your Treatment Preparations. You should *know* what Preparations meet the needs of your skin—and use them faithfully.

FRANCES DENNEY can help you. She has created Treatment Preparations for each type of skin and for each skin condition that you can *select and use with absolute confidence*.

These Preparations—made only of the purest oils, balsams and herbal extractions

—have been used for years by Philadelphia's loveliest women—patrons of the distinguished FRANCES DENNEY Salon.

Furthermore—the saleswomen in stores where her Preparations are sold are carefully trained by MISS DENNEY to serve you. If you do not know the name of the store nearest to you—MISS DENNEY will be happy to advise you. Just write to her in Philadelphia.

DENNEY & DENNEY
PHILADELPHIA—NEW YORK

Herbal Cleansing Cream: This remarkably effective cream is a blend of the purest oils with a rare and costly herbal extraction. It melts quickly with the warmth of the skin and is doubly penetrating \$1, \$2, \$3.50, \$6

Herbal Texture Lotion: A deep-pore liquid cleanser that removes oiliness but *does not dry the skin*. Delightful for using after MISS DENNEY's Herbal Cleansing Cream—and for that quick freshening-up during the day \$1.50, \$2.50

Herbal Skin Tonic: Amazingly effective for putting new life into your skin. It quickens the circulation and leaves the skin freshened and invigorated. \$1 and \$2

Herbal Oil Blend: Very dry and sensitive skin welcomes its soothing unguents. It is a deep tissue builder—marvelous for that “worn” look caused by the strain of modern life. Nearly every skin needs it. \$5

Herbal Astringent Cream: This soft, fluffy cream tones, firms and smooths the skin. A thin application also protects the skin and serves as a splendid base for powder. \$2.50



FRANCES DENNEY

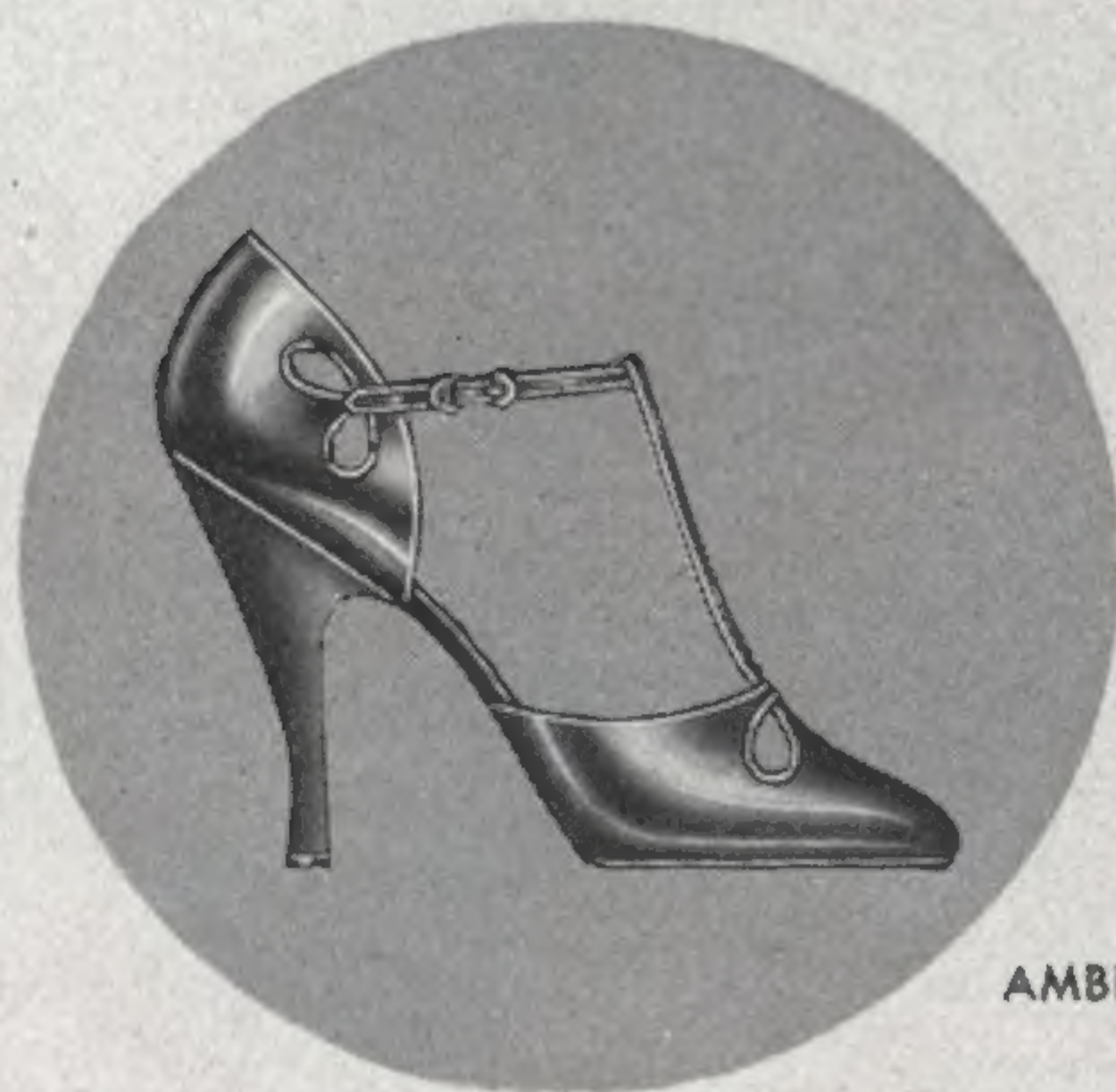
« HERBAL PREPARATIONS »

Ssh !

**WE'LL LET YOU TAKE
A SHORT CUT
TO CHIC . . .**

I. MILLER

Beautiful Shoes



AMBROSIA



SWASTIK

**FEATURED IN KIDSKIN
AND FABRICS**

It may be the cut of a sandal or a slash in the vamp of a new oxford or opera . . . but "cut out" your shoes must be if you want to be dated Spring 1931! Obviously, the influence of the sandal has gone beyond the strap shoe. To wit: these smart sandal effects, the intriguing new cut outs which I. Miller injects into these exquisitely made daytime shoes. They made their debut in supple kidskins, but to satisfy the demands of youthful modernes, they may also be had in a chic array of fascinating new fabrics . . .

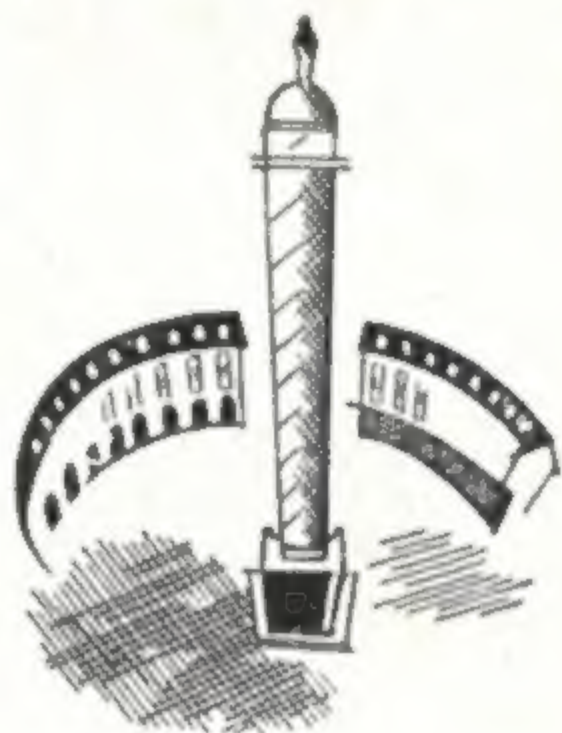
HOSIERY and BAGS by I. MILLER in complementing or contrasting shades to accent your new ensembles.

• • •

Shops and Agencies in Principal Cities
INSTITUTION INTERNATIONALE

*Veil by Van Raalte*

"LOOK FOR THE LITTLE WHITE TICKET ON EVERY VEIL"

Hat from Saks-Fifth Avenue

On her Head be it!



THE minute we saw those little bits of hats from Paris we knew there was going to be trouble. . . . We weren't surprised when somebody discovered that tea veils were a practical and engaging accessory to wear with them.

But even we were astonished at the abandon with which the American woman is adopting the veil to her own invidious ends. We've decided, however, to be sportsmen about it. . . . If the American woman is willing to indulge in such a dangerous and seductive practice, on her head be it. . . . We are presenting for

her approval the most outrageously feminine and glamorous collection of veils ever evolved. Chenilles, scrolls, plain mesh, mesh in diamond patterns.

From these she may select the veil that most augments her own peculiar charm, the veil most in the spirit of her costume. . . . But we warn you, we can't be responsible for the mystery it lends her eyes, or the piquancy it gives her nose. We'll sell her a veil (she can get one at almost any of the better shops) but we can't share the blame for the havoc it will spread about her!

VAN RAALTE VEILS



LET'S **WALK-OVER** INTO SPRING

Whither away...to shop, to tea, to play, to indulge in luxurious idleness? Tarry first at Walk-Over Fifth Avenue and regale yourself with shoes like these.

A. Ringlet . . Sandal-like slipper of admirable Admiralty blue or black or brown kid. Spritely trimmed. \$10.50.

B. Stella . . Subtly detailed with contrasting appliques. Black or brown. \$10.50.

C. Sport Moc. . Chocolate and beige deer-skin. Main Spring Arch support. \$10.50.

D. Polka Tie . . Perforations preferred for all informal hours. Sea sand calf and Spanish brown. \$10.50.

E. Milo . . Sandal of black faille and faconne. White linen or beige kid. \$10.50.

F. Sonia . . The pump regains its native tongue. Blue, black or brown. Reptile trim of a contrasting shade. \$10.50.

WALK-OVER 510 FIFTH AVENUE

Paris: 21 Boulevard des Capucines

London: 372 Oxford St., W.





The swirl brim of this charming Knox hat sweeps out extravagantly toward the shoulders—then gracefully retreats across the forehead—forming a soft, flattering frame for lovely eyes and smooth, young brow. The white gardenia adds a touch of wistfulness to its crisply tailored lines.

Another view of this same Knox hat shows the "off-the-face" effect. When tilted a trifle—as shown below—the engaging "drop" brim just shadows the forehead. Baby Italian Milan—encircled with a band of Ciré ribbon combine to make this hat distinctly smart for all its adorable simplicity. \$22.50

Posed by Pearl Dean Vail, Paramount Pictures. Photograph by Forbath & Murray.

Never before has Knox catered so tantalizingly to femininity and youthfulness as in this lovely Spring hat . . . And every one of the new Knox hats—now being displayed in smart shops from Coast to Coast—is distinguished by this same spirit of originality . . . In New York City Knox Hats for both men and women may be purchased at these shops: 711 Fifth Ave., Madison Ave. at 57th St., 452 Fifth Ave., Roosevelt Hotel, Paramount Building and 161 B'way.

by
KNOX





Highlights in contrast . . . a wool hand embroidered daisy chain, vividly outlined against the clear tone of the flat crêpe . . . at the edge of the frock's sleeves and on the reverses . . . In the newest, the most decidedly spring jacket outfit of the season . . . Triscuit tan, Toledo blue, cameo pink, foliage green, gull grey, and skipper blue . . . \$35

The charm of checks . . . perfect for town or sports . . . in Marchetta, a Golflex rayon and worsted knit . . . silk in feeling . . . wool in appearance . . . Cut in a two-piece frock of indisputable chic . . . Sunflower yellow, Barcelona red, porcelain blue, summer leaf green, golden brown, and navy . . . always with white . . . \$25. In Canada \$29.50

Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould Samuel & Co., Ltd., Montreal . . . Sold by all Golflex dealers . . . In New York, exclusive with The Tailored Woman, Inc., Fifth Avenue.

GOLFLEX



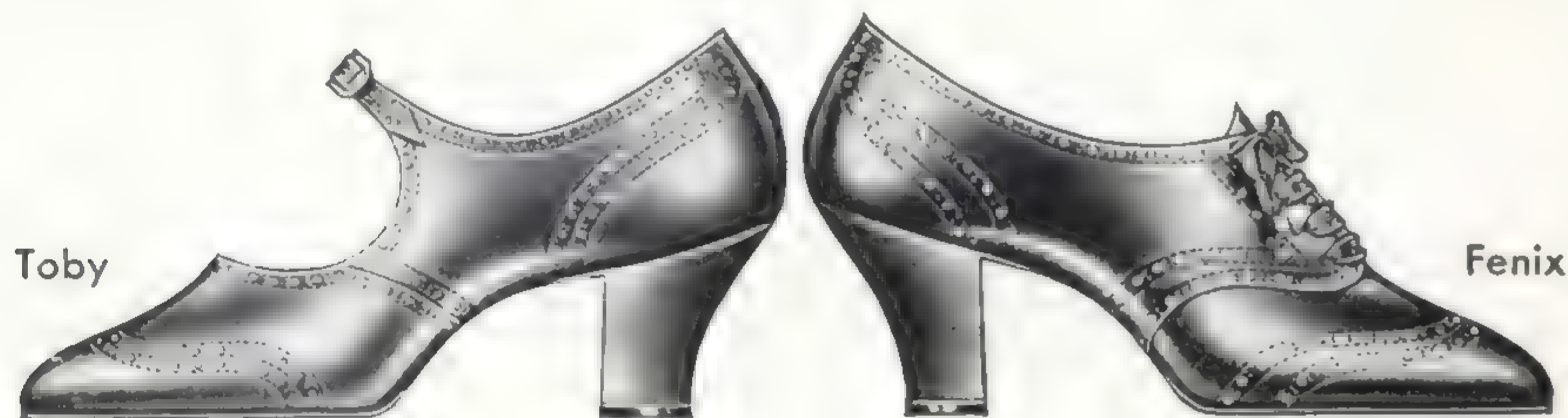
"motion measured for the age of motion"

**We're All Busy Going Places
in I. Miller's Walking-Shoes
Built on the *Wingait* Last!**

It's so smart to walk . . . when we're wearing these new I. Miller walking-shoes made on the famous WINGAIT Last. Slim, trim things they are! Perfect with the new nubby tweeds and soft woolens, irresistible with Spring's ensembles and suits. WINGAITS let us go places and do things with fervor and chic. They're motion-measured for this Age of Motion. Supple, yielding, ever conforming to the natural changes of the foot in motion! We who are busy . . . we who blithely keep pace with Fashion . . . we wear I. Miller WINGAITS—the smartest walking-shoe ever built!

HOSIERY and BAGS by I. MILLER in complementing or contrasting shades to accent your new Spring ensembles.

SHOPS AND AGENCIES IN PRINCIPAL CITIES



INSTITUTION INTERNATIONALE



Wingait Last

LORD & TAYLOR

Presents

Leisure Fashions

in

Celanese Crepes



Pyjamas were never so chic, never so ubiquitous. Shown at all the Paris openings, one wears them teeing, dining, dancing, lounging. And this modern fashion is its gayest, most vibrant, in these modern fabrics—Celanese Crepes. Richly supple . . . entirely free from loading . . . brilliant in color, subdued in sheen . . . retaining its fresh, new look after repeated cleanings—Celanese is a practical fashion for a beauty-loving age.

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

Fabrics



Printed Celanese Crepe Malika and harmonizing Celanese Crepe Amcella for the little jacket, combine to make a smartly feminine pyjama. The softly draped neckline is repeated in the back decollete. Lord & Taylor—Fourth Floor

Thrilling!...Yes!

Just as soon as you *do* tire, eat a few pieces of Schrafft's candy. Notice how quickly your energy comes back. Schrafft's candy is one of nature's shortest cuts to stimulation through food. For your health's sake keep Schrafft's handy when you work or play. It is a delicious and delightful pick-up. Sold everywhere . . . 60c to \$2.00 the pound.

SCHRAFFT'S

Selected Candies and Chocolates



*Schrafft's belongs
in the picture
of Health*

SCHRAFFT'S



REMEMBER — *Easter comes on April Fifth. Schrafft's candy will make the day particularly pleasant.*

...but tiring



gives you quick energy for a QUICK COMEBACK



GET A
VOGUE'S-EYE VIEW
OF YOURSELF

Why not walk into the pages of Vogue and get a new slant on yourself. Feel yourself relaxing . . . forgetting that you need a new permanent. See yourself toggled in tweeds for a brisk stroll . . . having tea in a frock as bright as your own bons mots . . . dining in devastating French pyjamas . . . dancing in a gown that has the lines of least resistance.

Really, a trip through Vogue is as good as a facial. It restores your ego, refreshes your spirit, makes you aware of your own infinite possibilities. No fiction about unreal heroines can give

you quite the same lift. Vogue is yours . . . all yours.

And to make it practically impossible for you to resist Vogue another minute, here's a very special offer . . . 48 issues—one every other week for two whole years . . . for only \$8. One badly-chosen "eyesore" will cost you so much more than that.

Why not pin your check or money order to the coupon below and set out for a great adventure? If there's anything more fun than getting a new view of yourself, we'd certainly like to know what it is.

2 YEARS · 48 ISSUES OF VOGUE · \$8

Ordinarily, Vogue costs \$6 a year . . . two years \$12. Now, for a brief while, you can get TWO YEARS FOR \$8 . . . 48 issues . . . a saving of \$4, one-third the usual price.

THE CONDÉ NAST PUBLICATIONS, INC. Graybar Bldg., New York

- ☐ Enclosed find \$8.00 for TWO YEARS (48 issues) of Vogue
☐ Enclosed find \$6.00 for ONE YEAR (24 issues) of Vogue

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THE EIGHT AS BUICK BUILDS IT



In high favor among those who choose the finest

In selecting a motor car, some are guided by beauty of appearance—sparkling harmonies of color; coachcraft of obvious excellence.

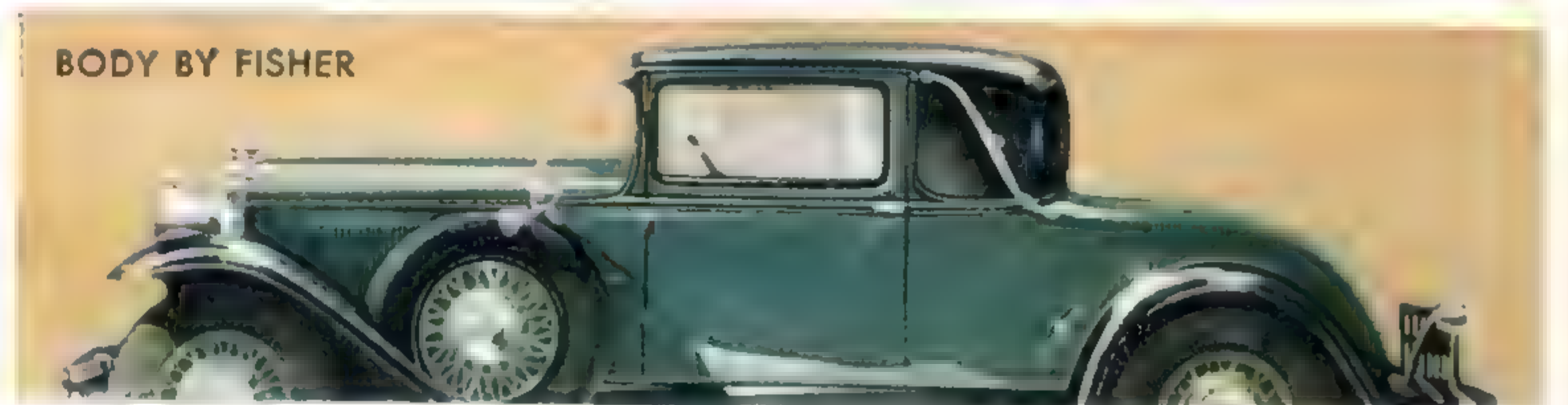
Some think first of brilliant performance—an engine smooth and powerful; effortless ease of handling.

Others look to the stability and resources of the builder—authority for engineering advancements; position in the industry.

But whether one, the other, or a combination of all constitutes the deciding factor, the Eight as Buick Builds It is invariably the favorite among those who choose the finest.

Evidence of this great popularity lies in the fact that 56 out of every 100 purchasers of the 15 makes of eight-cylinder cars priced from \$1000 to \$2000 buy Buicks.

The new Buick Straight Eights, in four series and four price ranges, are offered in 22 luxurious models, from \$1025 to \$2035, f. o. b. Flint, Michigan.



WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM . . . A GENERAL MOTORS VALUE



CHERAMY originated Floral Eau de Cologne—a blending of the loveliest of floral fragrances with the finest of Eau de Cologne. In a few short years, everywhere in Europe, its daily use has become a necessity.

For the Floral Eau de Cologne of Cheramy, lightly rubbed upon the body, after the bath, induces a glow of vitality that is a revelation. If dabbed on the hands, arms, neck or forehead, during the day, it stimulates, and helps to keep the skin youthful, firm and smooth—besides, it is a most economical form of perfume in these incomparable Cheramy odeurs:

Lavande Muguet
Fougère (Fern) Ciel Bleu
Pois de Senteur (Sweet Pea) Lilas
Chypre Jasmin Mimosa Rose Violette

APRIL SHOWERS

FLORAL
EAU DE COLOGNE
CHERAMY
PARIS

REFLECTION

Of all things, the hosiery she wears is an unmistakable reflection of a woman's taste. And if it is Holeproof Hosiery, in the authentic shade perfectly attuned to her costume—her taste and her choice of hosiery are equally beyond reproach.

Holeproof Hosiery—as durable as it is delicate—reflects, in its smart combination of elegance and practicality, the trend of the times. While Holeproof Hosiery's inherent quality has remained intact, the prices are pleasingly consistent with the value of the new dollar.

HOLEPROOF HOSIERY COMPANY, 1107 BROADWAY, NEW YORK
Holeproof Hosiery Company of Canada, Ltd., London, Canada

© 1931 Holeproof Hosiery Company

HOLEPROOF HOSIERY





“I’ve marched with the Foreign Legion



yet you sign for me at your country club”

Sand everywhere. Men almost as grim and gaunt as their muskets. What do these watchdogs of the desert know of luxuries? Well, try to take their Chesterfields away from them! Over there or here a good cigarette means tobacco quality. Actually what you taste in Chesterfield cigarettes is milder and better tobaccos. And there’s nothing better than that!



*They satisfy
— that’s why!*



THE GRETA—Exceptionally dainty one-strap with subtle color contrasts. Colonial Louis heel. French mat kid laced with medium grey, seasand colored kid with brown lacings or Admiralty blue kid laced with French blue.

“YOUR FOOTPRINT IN LEATHER”



THE PATRICIA—The airiest kind of tie with three-eyelet support and dainty cut-outs to make it delightfully feminine. Dull black kid trimmed with genuine black Calcutta lizard or Admiralty blue kid with genuine blue Calcutta lizard. Cuban heel.

No sandal-shod Grecian of the Golden Age ever knew such airy foot-freedom as *you*, going happily through your busy modern days in Matrix Shoes. Within these charming foot fashions that complement so smartly every daytime costume, there is a marvel of scientific shoe-making. The inside of a Matrix sole—unlike the flat surface of an ordinary shoe—is moulded to fit every arch and curve of the foot. When you step into a Matrix Shoe, you step into “Your Footprint in Leather”—and find a poise, a foot-free comfort that you never knew before! Write for new Fashion Announcement. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio: 47 West 34th Street, New York City.



THE TUDOR—Paris approves highly of trim, slim step-ins like the Tudor. It's fashioned of supple black Zephyr kid delicately perforated around the edge and trimmed with a saucy tailored bow of genuine black and white Rajah lizard. Covered spike Cuban heel.

Matrix Shoes

DANGEROUS CURVES AHEAD

. . . SEE APRIL 15TH VOGUE

Paris says definitely that figures have left the straight and narrow . . . a curved line is now the shortest way to chic. Sounds simple, perhaps, but what a pitfall for the unwary. When figures go back to nature, most of us need all the help that clever corsetry and corrective exercises can give us.

Of course, you'll want to know all about the new "contour" corsets . . . you'll want to see the gay new exercises which will reform your figure and reveal unsuspected lines of grace. And *then* you'll want to see how the couturiers, after casting the figure in a new mold, pour subtly molten fashions over it. The gems of each collection are sketched for you—right in Paris—and shown in their true colours.

There's such a wealth of information, such a wide scope of subjects in this glowing, living Vogue that we can only give you a barren list of its treasures. Be sure you read this April fifteenth issue . . . cover to cover. And, if you're not a regular subscriber, avail yourself of the special offer so temptingly presented in the coupon due south.

48 ISSUES OF VOGUE \$8
TWICE A MONTH FOR TWO YEARS

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IN THIS PARIS FASHIONS NUMBER . . .

- pages and pages of French day and evening fashions, the high spots of the collections, chosen after the first smoke of excitement had cleared. In colour sketches and photographs.
- many pages of Carl Erickson's suave drawings.
- shoes in colour. Mark this important, please.
- pages of dashing and delightful hats.
- pyjamas, worn by important women at Palm Beach and drawn by Cecil Beaton—in colours. Very significant because they're an indication of what we'll be wearing this summer.
- sprightly articles on the stage, one by Lucrezia Bori on her costumes, a review of the musical season, doings on the Riviera.
- two pages on modern kitchens. (Yes, Vogue believes in them.)
- a guide to chic for women who never willingly bring up the matter of weight.
- an article on children's portraits . . . mothers and fond aunts will devour this.
- a better-than-ever section of fashions for limited incomes . . . Shop-Hound's helpful article, illustrated by stills from a Vogue film . . . and a pot-pourri of information to keep you looking better than your best, on the most slender expenditure.
- any number of reasons why you should never be without Vogue. Yes, why not use that coupon?

(Left) 3-piece suit of Bouclette, plain colored skirt and cardigan; contrasting sleeveless blouse, various color combinations \$49.50

(Right) 3-piece suit of Bouclette, plain color coat and skirt, contrasting color sleeveless blouse, various colors \$45



Your new Sport clothes



Sport styles are evolved on the course, the court, the field and outdoors generally. They are designed for loveliness in action. The chic creations that do not conform to correctness have no pages in this book, for the soul of sport styles is in sport itself.

We are not quantity producers. Many of our fabrics are made and imported specially for us. This gives to our clothes, and to those who wear them an unmistakeable air of distinction.

Because of our limited stock in each item of our wide assortment, it is desirable for you to select your spring sport clothes early or mail in your orders promptly.

Please write for this booklet of A & F Sport Styles for Spring.

ABERCROMBIE & FITCH Co.
The Greatest SPORTING GOODS STORE in the World
 MADISON AVE. AT 45TH STREET, NEW YORK



CHICAGO STORE:

Von Lengerke & Antoine, 33 So. Wabash Avenue

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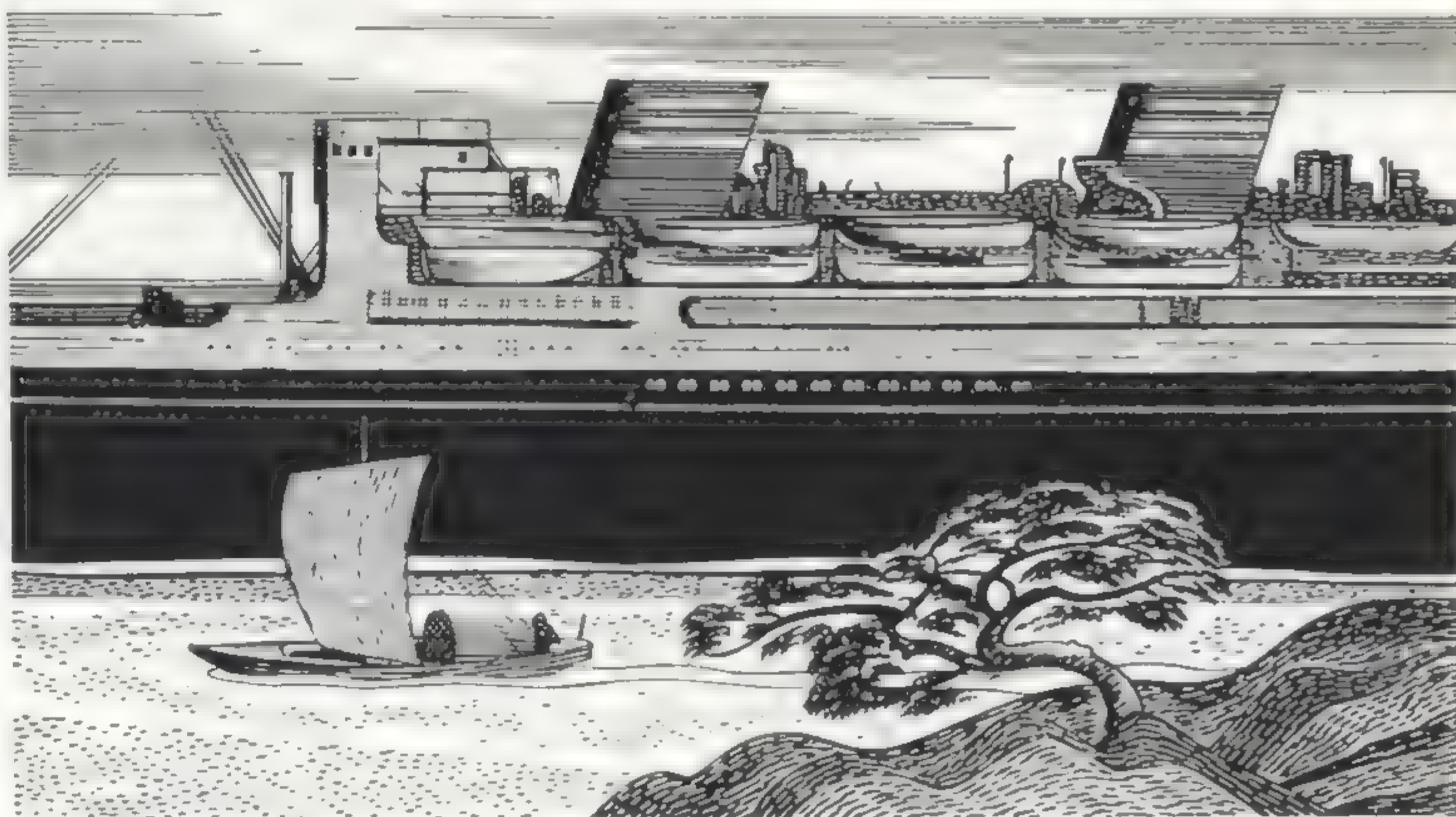
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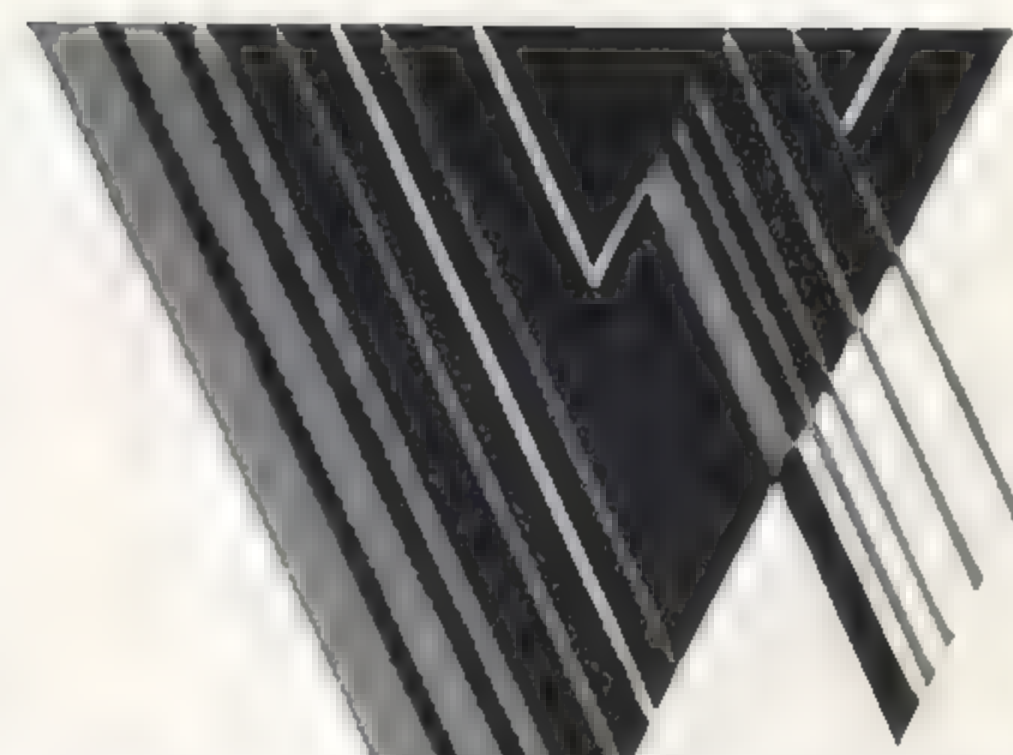
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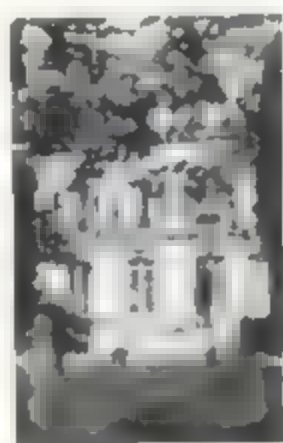
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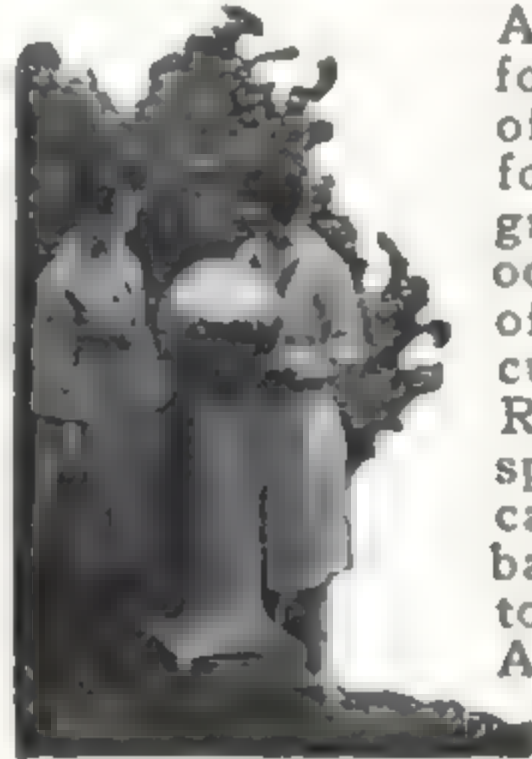
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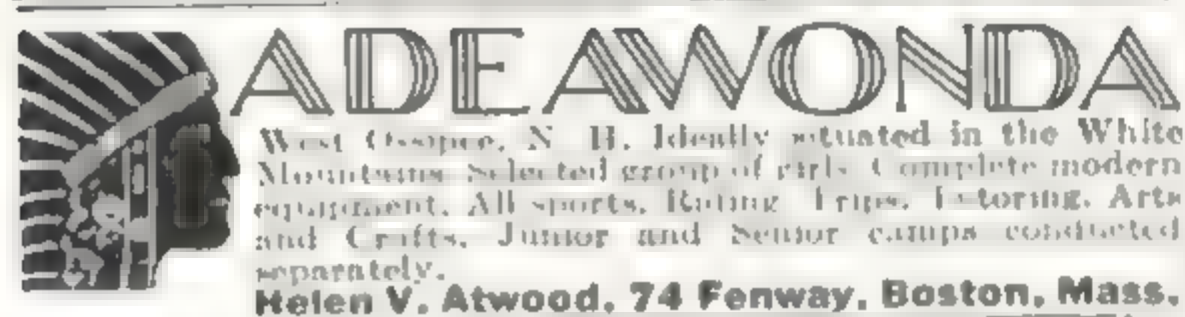
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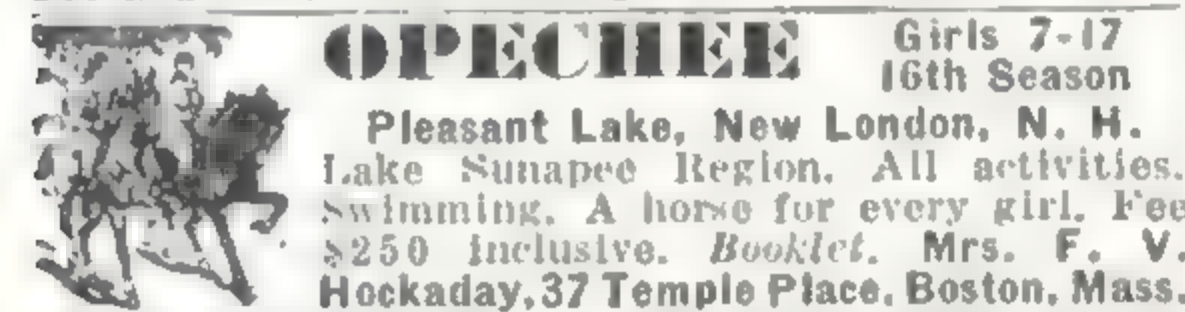
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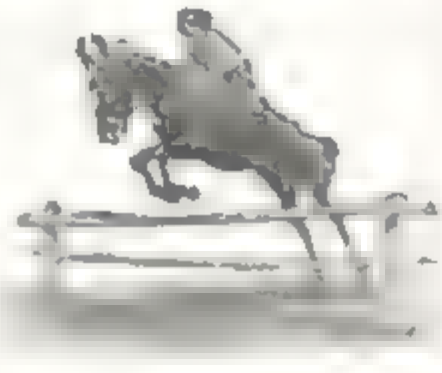
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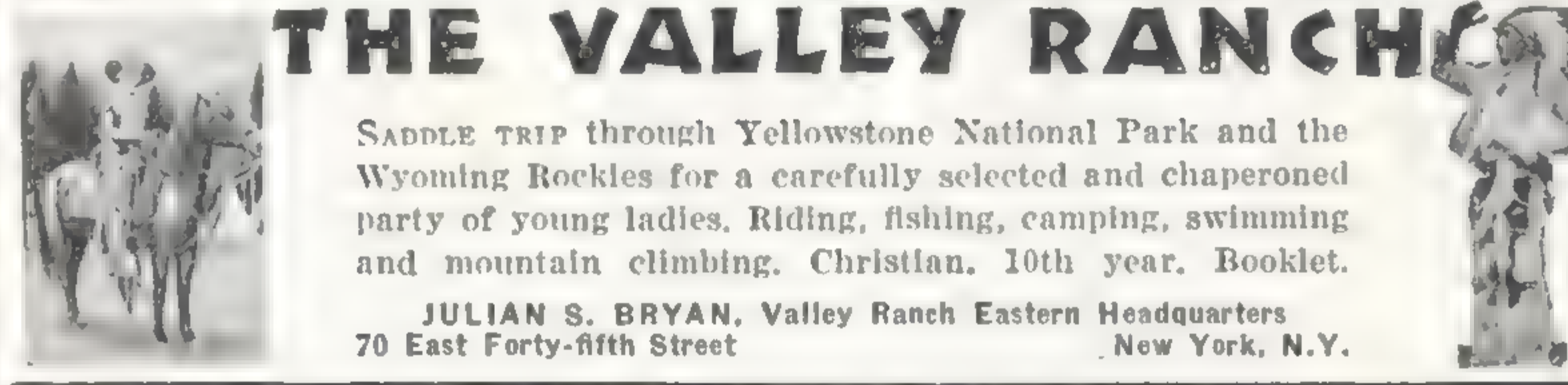


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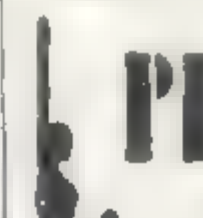
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SOCIETY

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Aldrich—On February 17, to Mr. and Mrs. Richard Stoddard Aldrich (Helen Beals), a son, David Beals Aldrich.

Kip—On February 18, to Mr. and Mrs. William B. Kip (Margaretta Delafield), a daughter.

Logan—On February 18, to Doctor Victor W. Logan and Mrs. Logan (Martha Skinner), a son.

Stanton—On February 21, to Mr. and Mrs. L. Lee Stanton (Helen La Fetra), a son.

Vanderbilt—On February 24, to Mr. and Mrs. William H. Vanderbilt (Anne Gordon Colby), twin daughters.

PHILADELPHIA

Fay—On February 6, to Doctor Temple S. Fay and Mrs. Fay (Marion H. Button), a daughter, Marion Biddle Fay.

Harrison—On February 10, to Mr. and Mrs. Charles Custis Harrison, third, (Judith K. McCall), a son, Charles Custis Harrison, fourth.

King—On February 14, to Mr. and Mrs. Joseph B. King, junior, (Esther Weston), a daughter, Mary Helen King.

Myers—On January 29, to Mr. and Mrs. W. Heyward Myers, junior, (Emily P. Welsh), a daughter, Polly Sears Myers.

Page—On February 3, to Mr. and Mrs. William H. Page, junior, (Frances Bicknell), a son, William H. Page, third.

Randolph—On January 9, to Mr. and Mrs. L. Wister Randolph (Mary Dobson Norris), a daughter.

Thomas—On February 7, to Mr. and Mrs. John Lewis Thomas (Elizabeth Machen), a daughter, Laura Elizabeth Thomas.

Townsend—On January 30, to Mr. and Mrs. Charles C. Townsend (Ethel H. Heckscher), a daughter, Barbara Townsend.

Van Pelt—On February 12, to Mr. and Mrs. Andrew Van Pelt (Sarah Penrose), a daughter.

Wintersteen—On February 8, to Mr. and Mrs. John Wintersteen (Bernice M. McIlhenny), a son.

PITTSFIELD

Reynolds—On February 14, to Doctor George S. Reynolds and Mrs. Reynolds (Elizabeth L. Hilles), a son.

PRINCETON, N. J.

Batten—On February 21, to Mr. and Mrs. George Batten (Madeleine Day Mulford), a daughter.

DEATHS

NEW YORK

Crosby—On February 12, Maunsell Schieffelin Crosby.

Gwynne—On February 19, the Reverend Doctor Walker Gwynne, husband of Helen Bowers Lee Gwynne.

Merritt—On February 22, Edward Reeve Merritt, husband of Leila Roosevelt Merritt.

Olmsted—On February 8, Marlin Edgar Olmsted, son of Mrs. Gertrude Olmsted McCormick, of Harrisburg, Pennsylvania, and the late Representative Marlin E. Olmsted.

Scudder—On February 24, Wallace McI. Scudder, husband of Gertrude Witherspoon Scudder.

BOSTON

Edwards—On February 14, Major-General Clarence R. Edwards, U. S. A.

Goodwin—On February 15, Elliot Hersey Goodwin, husband of Isabel M. Geer Goodwin.

PHILADELPHIA

Bolton—On February 22, the Reverend Doctor James Gray Bolton.

PORTLAND

Hill—On February 26, Samuel Hill, husband of Mary Hill Hill.

SAN ANTONIO

Hart—On January 2, Thomas J. Hart, son of Mr. and Mrs. L. J. Hart.

WASHINGTON, D. C.

Merriam—On February 18, William Rush Merriam, husband of Laura E. Hancock Merriam.

Newbold—On February 25, John Lowe Newbold, brother of Fleming Newbold.

ENGAGEMENTS

NEW YORK

Austin-Wickwire—Miss Roma Austin, daughter of Mr. and Mrs. Lawrence Hamilton Austin, to Mr. Theodore H. Wickwire, third, son of Mr. and Mrs. Theodore H. Wickwire, junior.

Ayres-Holt—Miss Dorothy Graves Ayres, daughter of Mr. and Mrs. Chester Terrill Ayres, to Mr. John Eliot Holt, son of Doctor Hamilton Holt and Mrs. Holt.

Berry-Dunn—Miss Betty Berry, daughter of Mrs. John K. Berry, to Mr. Rogers Cleveland Dunn, son of Mr. and Mrs. Cleveland A. Dunn, of Scarsdale, New York.

Bigelow-Thompson—Miss Anne Harrison Bigelow, daughter of Doctor S. Lawrence Bigelow, to Mr. Daniel Garrison Brinton Thompson, son of Mrs. De Forest Grant and the late James Beaton Thompson, of Philadelphia, Pennsylvania.

ENGAGEMENTS—Continued

Fitz Gerald-Francke—Miss Eleanor Fitz Gerald, daughter of Mr. Harold Fitz Gerald, to Mr. Albert Francke, junior, son of Mr. and Mrs. Albert Francke.

Garrison-Robinson—Miss Katherine Knight Garrison, daughter of Mr. and Mrs. Philip McKim Garrison, to Mr. Joseph Robinson, son of Mr. and Mrs. Alfred Robinson, of Clementhorpe, North Shields, England.

Hone-Nichols—Miss Carolyn Merriam Hone, daughter of Mrs. Frederic de Peyster Hone, to Mr. Lorrel Brayton Nichols, son of Mrs. Brayton L. Nichols, of East Walpole, Massachusetts.

Knox-Fulton—Miss Dorothea Knox, daughter of the late Gladys Barnett Knox, to Mr. Robert Freeman Fulton, son of Mrs. Ida B. Fulton, of Marshall, Minnesota.

Leeds-Kennedy—Miss Louise Leeds, niece of Mr. and Mrs. James Mott Hartshorne, to Mr. William Walker Kennedy, son of Mrs. R. W. Kennedy.

Simmons-Davis—Miss Katherine Febiger Simmons, daughter of Mr. and Mrs. Joseph I. Simmons, to Mr. Frank Hamilton Davis, son of Mrs. Walter Guest Kellogg.

Spraker-Francke—Miss Dorothy Spraker, daughter of Mr. and Mrs. John Starin Spraker, to Mr. Luis J. Francke, junior, son of Mr. and Mrs. Luis J. Francke.

BALTIMORE

Jones-Baker—Miss Evangeline Jones, daughter of Mr. and Mrs. Julian Stuart Jones, to Doctor William W. Baker, son of Doctor John Willis Baker and Mrs. Baker.

Robbins-Nelson—Miss Suzanne Le Page Robbins, daughter of Mr. and Mrs. Harre Robbins, to Mr. George M. Coates Nelson, son of the late William Marbury Nelson.

BOSTON

Boyden-Williams—Miss Anstiss Crowninshield Boyden, daughter of Mr. and Mrs. Charles Boyden, to Mr. Moses Williams, junior, son of Mr. and Mrs. Moses Williams.

Cossaboom-Hoag—Miss Isabel May Cossaboom, daughter of Mr. and Mrs. Augustus D. Cossaboom, of Quincy, Massachusetts, to Mr. John Hacker Hoag, son of Mr. and Mrs. Clarence G. Hoag, of Haverford, Pennsylvania.

Dennen-Paine—Miss Anna Hayden Dennen, daughter of Mr. and Mrs. Ernest J. Dennen, to Mr. Dexter Seden Paine, of Brookline, Massachusetts.

Hoyt-Day—Miss Eleanor Hoyt, daughter of Mr. William Teal Hoyt, to Mr. Lawrence William Day, of Rochester, New York.

Pope-Shaw—Miss Betty Wightman Pope, daughter of Mr. and Mrs. Ralph Linder Pope, to Mr. Paul Agassiz Shaw, son of Mrs. Robert Gould Shaw, second.

Saltonstall-Belmont—Miss Elizabeth Saltonstall, daughter of Mr. John L. Saltonstall and Mrs. Henry H. Billings, of New York City, to Mr. August Belmont, son of the late August Belmont, junior.

Thompson-Talbot—Miss Helena Apthorp Thompson, daughter of Mr. and Mrs. Henry S. Thompson, to Mr. Nathan Bill Talbot, son of Doctor Fritz B. Talbot and Mrs. Talbot.

NEW ORLEANS

McLellan-Pitard—Miss Helen De Grange McLellan, daughter of Mr. and Mrs. A. W. McLellan, to Mr. Gustave Jean Pitard, son of Mr. and Mrs. Gustave Pitard.

PHILADELPHIA

Collins-Hayes—Miss Katharine Hill Collins, daughter of Mr. and Mrs. Henry Hill Collins, to Mr. Henry Gillespie Hayes, third, son of Doctor Henry L. Hayes and Mrs. Hayes, of San Francisco, California.

Gerhard-Ames—Miss Anna Rebecca Gerhard, daughter of Doctor Howell Gerhard, to Mr. Winslow Ames, of New London, Connecticut.

Harris-Stevens—Miss Elizabeth H. Harris, daughter of Mr. and Mrs. George B. Harris, of Germantown, Pennsylvania, to Mr. Richard Kingsbury Stevens, of Chestnut Hill, Pennsylvania, son of Mr. and Mrs. Frank A. Stevens, of Meriden, Connecticut.

Morgan-Greene—Miss Anna S. Morgan, daughter of Mr. and Mrs. Marshall S. Morgan, of Chestnut Hill, Pennsylvania, to Mr. Edward M. Greene, junior, son of Mr. and Mrs. Edward M. Greene.

Thouren-Ryle—Miss Nancy Thouren, daughter of Mrs. Henry Thouren, to Mr. Robert W. Ryle, son of Mr. and Mrs. Arthur Ryle, of New York City.

Wells-Erving—Miss Elizabeth Dewey Wells, daughter of Mrs. Benjamin Glyde Wells, of Pittsburgh, Pennsylvania, to Mr. Rowland H. Erving, son of Mrs. Rowland H. Erving, of Pittsburgh, Pennsylvania.

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(Continued on page 37)

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SOCIETY

(Continued from page 36)

ENGAGEMENTS—Continued

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Bostrom-Wolmar—Miss Ellis Bostrom, daughter of Mr. and Mrs. Wolmar Bostrom, to Mr. Sixten F. Wolmar, son of Mr. and Mrs. Karl S. L. Wolmar, of Malmö, Sweden.

Mead-Hallowell—Miss Martha Montague Mead, daughter of Mr. and Mrs. James Jennings Mead, to Mr. William Ladd Hallowell, son of Mrs. John W. Hallowell, of Boston, Massachusetts.

WEDDINGS

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Burden-Partridge—On February 16, Mr. William A. M. Burden, son of Mrs. William A. M. Burden, and Miss Margaret Livingston Partridge.

Crawford-Weld—On March 21, Mr. William Crawford, junior, and Miss Anne King Weld, daughter of Mrs. Edward Motley Weld.

Easton-Dennett—On March 2, Mr. Daniel Chace Easton, son of Doctor Frank B. Easton and Mrs. Easton, and Miss Sally Dennett, daughter of Doctor Roger H. Dennett and Mrs. Dennett.

Furber-McMillan—On February 26, in the chapel of Saint Bartholomew's Church, Mr. Percival Elverton Furber, son of Mr. and Mrs. Percy N. Furber, of Darien, Connecticut, and Miss Dorothy Adele McMillan, daughter of Mr. and Mrs. Thomas A. McMillan.

Loomis-Shea—On February 12, Mr. Stillman W. Loomis, son of Mrs. Archibald G. Loomis, and Miss Marie Elizabeth Shea, daughter of Doctor J. Denton Shea and Mrs. Shea.

Mayor-Griswold—On March 18, in the Madison Avenue Presbyterian Church, Mr. Brantz Mayor, son of Mrs. Alfred Goldsborough Mayor and the late Professor Mayor, and Miss Evelyn Griswold, daughter of Mr. and Mrs. William E. S. Griswold.

Montague-Guinness—On February 19, in London, England, the Hon. William Drogo Sturges Montague, son of the Earl of Sandwich, and Miss Tanis Guinness, daughter of Mr. Benjamin S. Guinness.

Morgan-Cabot—On February 7, Mr. Patrick Henry Morgan, son of the late Mr. and Mrs. Hewitt Morgan, and Miss Maud Bonner Cabot, daughter of Mr. and Mrs. Francis Higginson Cabot.

Neal-Gardiner—On March 12, Mr. Alvin Willard Neal, son of Mr. and Mrs. Z. Bailey Neal, of Chattanooga, Tennessee, and Miss Emily Ritchie McLean Gardiner, daughter of Mr. and Mrs. John de Barth Gardiner.

Payne-deForest—On February 28, Mr. Oliver Hiram Payne, son of Mr. and Mrs. John N. Payne, and Miss May deForest, daughter of Mr. and Mrs. Henry Lockwood deForest, of Plainfield and Cold Spring Harbor, Long Island.

Potter-Davis—On February 28, Mr. John Clarkson Potter, son of Mr. John Clarkson Potter, and Miss Mary Paschall Davis, daughter of Mr. and Mrs. Norman H. Davis.

Robinson-Garrison—On March 21, Mr. Joseph Robinson, British Vice-Consul in New York, and Miss Katherine Knight Garrison, daughter of Mr. and Mrs. Philip McKim Garrison.

Timmerman-Belmont—On February 26, in Saint Thomas's Church, Mr. Louis Felix Timmerman, son of Mrs. Louis F. Timmerman and the late Louis F. Timmerman, and Miss Bessie Morgan Belmont, daughter of the late August Belmont, junior.

Whiteside-Trainer—On February 23, Mr. George Alexander Whiteside, son of Doctor George Shattuck Whiteside and Mrs. Whiteside, and Miss Amy Browning Trainer, daughter of Mr. and Mrs. Newlin Trainer.

BALTIMORE

Brown-Cochran—On March 20, in Christ Protestant Episcopal Church, Mr. Edward W. Brown and Miss Gwendolyn Gill Cochran, daughter of Mr. and Mrs. William Francis Cochran.

Labrot-De Leagre—On February 14, Mr. William Henderson Labrot, son of the late Sylvester Labrot, and Miss Eleanor Leoni De Leagre, daughter of Mr. and Mrs. Alfred De Leagre.

BOSTON

Amory-Buttrick—On February 21, Mr. John Singleton Amory, son of Mrs. Harcourt Amory, and Miss Mary Buttrick, daughter of the late Mr. and Mrs. Stedman Buttrick.

Dillon-Ellsworth—On March 10, in Emmanuel Church, Mr. Clarence Douglas Dillon, son of Mr. and Mrs. Clarence Dillon, and Miss Phyllis Ellsworth, daughter of Mr. and Mrs. John C. Ellsworth.

Gibbon-Hopkinson—On March 14, Doctor John H. Gibbon, junior, son of Doctor John H. Gibbon and Mrs. Gibbon, and Miss Mary Hopkinson, daughter of Mr. and Mrs. Charles Hopkinson.

WEDDINGS—Continued

CHICAGO

Hammond-Prendergast—On February 12, Mr. Jabez Dean Hammond and Miss Marcia Kettelle Prendergast, daughter of Mrs. John Prendergast.

PHILADELPHIA

Drouilhet-Moffatt—On February 21, Mr. Paul Raymond Drouilhet, son of Mr. and Mrs. Paul A. Drouilhet, of Galveston, Texas, and Miss Elizabeth Pomeroy Moffatt, daughter of Mrs. James Hugh Moffatt.

SEATTLE

Callahan-Latimer—On February 11, Mr. Charles Preston Callahan, son of Mrs. Ernest Wagner, and Miss Margaret Latimer, daughter of Mrs. Norval H. Latimer.

TORONTO, CANADA

Spenser-Snelgrave—On March 7, Mr. Willard Spenser, junior, son of Mr. and Mrs. Willard Spenser, and Miss Margaret Elizabeth Snelgrave, sister of Major Harold Proctor Snelgrave.

TULSA, OKLAHOMA

Drohojowski-Cornell—On February 11, Count Jean Drohojowski, of Poznan, Poland, and Miss Katherine Silva Cornell, daughter of Mr. and Mrs. H. D. Cornell.

WASHINGTON

Hartley-Randolph—On March 7, in Saint John's Church, Mr. Harry Livingston Hartley, son of Mr. and Mrs. Harry Hartley, of Boston, Massachusetts, and Miss Louise Harris Randolph, daughter of Doctor Buckner Magill Randolph and Mrs. Randolph.

Spalding-Prochnik—On March 26, Mr. Francis Leconte Spalding, son of Doctor Frederick Maurice Spalding and Mrs. Spalding, and Miss Loranda Prochnik, daughter of the Minister of Austria, Mr. Edgar Prochnik, and Mrs. Prochnik.

Tier-Hopkins—On February 23, Mr. Irving Vanderroest Tier, son of Mrs. Arthur J. Crawford, and Miss Nancy Hopkins, daughter of Doctor Alfred F. Hopkins.

WEDDINGS-TO-COME

NEW YORK

Elkins-Hollins—On May 23, in Saint Paul's Protestant Episcopal Church, Chestnut Hill, Pennsylvania, Miss Elizabeth Wolcott Elkins, daughter of Mr. and Mrs. William M. Elkins, to Mr. Harry B. Hollins, third, son of Mr. and Mrs. Harry B. Hollins, junior.

Mullan-Mansbridge—On April 10, Miss Georgia Saint Clair Mullan, daughter of Mr. and Mrs. George Vincent Mullan, to Mr. Frederick Ronald Mansbridge, son of Mr. George Frederick Mansbridge, of Hertfordshire, England.

BALTIMORE

Matthews-Wilson—On April 8, Miss Fannie Scott Matthews, daughter of Mr. and Mrs. Marsh Matthews, to Mr. John Sawyer Wilson, third, son of Mr. and Mrs. John Sawyer Wilson, second.

BOSTON

Porter-Amunsden—On May 16, in Trinity Church, Miss Sallie Wigglesworth Porter, daughter of Mr. and Mrs. Alexander S. Porter, to Mr. Olaf Delphin Amunsden, son of Mrs. Olaf G. Amunsden, of Oslo, Norway.

Sturtevant-Binney—On April 15, Miss Constance Sturtevant, to Mr. Horace Binney, junior, son of Mr. and Mrs. Horace Binney.

CLEVELAND

Large-Beidler—On April 10, in Trinity Cathedral, Miss Helen Large, daughter of Doctor Secord H. Large and Mrs. Large, to Mr. Howard Tait Beidler, junior, son of Mr. and Mrs. Howard Tait Beidler.

PHILADELPHIA

Wentz-Wainwright—On June 24, Miss Mary Douglas Wentz, daughter of Mrs. Daniel B. Wentz, to Mr. T. F. Dixon Wainwright, son of Mr. and Mrs. Clement Reeves Wainwright.

SAINT LOUIS

Ford-Simmons—On April 8, in Saint Peter's Episcopal Church, Miss Jean Wright Ford, daughter of Mr. and Mrs. James L. Ford, to Mr. Edward C. Simmons, son of Mrs. Wallace Simmons.

Kennard-Streett—On April 22, Miss Mary Lees Kennard, daughter of Mr. John B. Kennard, to Mr. Rolla Wells Streett, son of Mr. and Mrs. J. Clark Streett.

SOCIAL EVENTS

RACING

April 18-29—Lexington, Kentucky.
May 15—June 13—Belmont Park, Long Island.

HORSE SHOWS

May 13-16—National Capital Horse Show, Washington, D. C.
June 5-6—Tuxedo Horse Show, Tuxedo Park, New York.

POLO

April 2-7—Round Robin Polo Tournament, Sandhill Polo Club, Pinehurst, North Carolina.

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SALON MODERNE

FIFTH FLOOR

V O G U E

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Cover Design by Marie Laurencin

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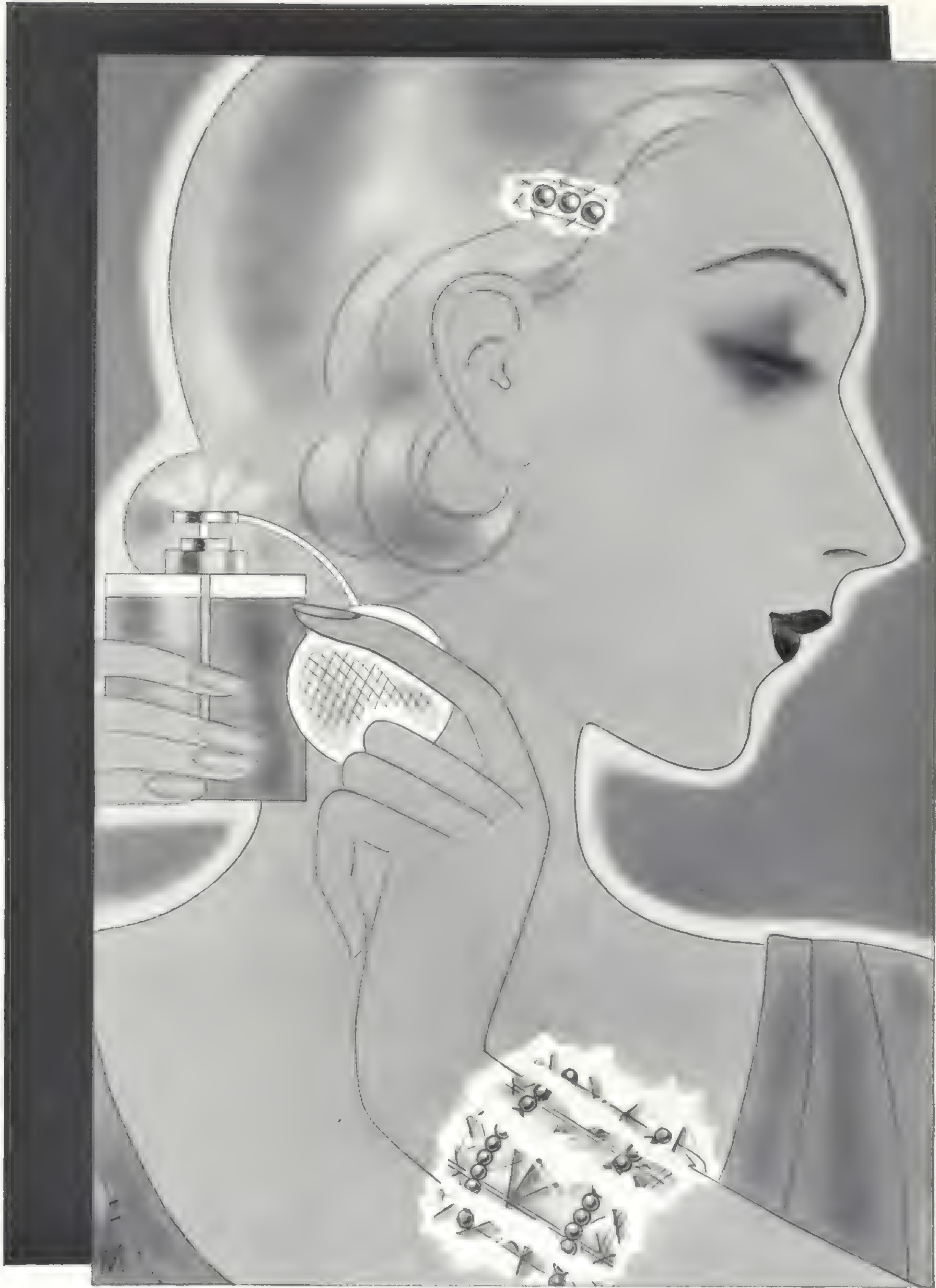
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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

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Carmel Snow—Editor of American Vogue
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Alison Settle—Editor of British Vogue



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SUFFOTOT. PARIS

VOGUE'S-EYE VIEW OF THE MODE

WHEREVER new ideas spring forth, there lies the fountain of eternal youth. Wherever gravitation is towards the future and new notions travel faster than light, wherever life is eternally a surprise-party, whether it be in Paris or darkest America, there is the magical spring at whose source the years drop away.

The mode is splashing out inspiration. It startles with lavish areas of chalk-white setting off black and navy-blue, bright reds and greens. It tempts you with pale pinks and blues and muslins whipped up with lace. It gives you an army of jackets to play with and switch from costume to costume as you please. It releases you from the tube-like corsets and sets your torso free in garter belts and one-piece garments of jersey silk, tricot, and tulle. It brushes your hair in a long sweep back from your temples. It sends you out in these glamorous spring nights, clean and fresh like gleaming columns of white satin.

This mode is a fountain of youth, but not planned only for the young. There is nothing coy or kittenish on the horizon; white hairs lend another dash of white in the picture. But, this youth is not to be had for nothing. Like Ponce de Leon, you must pursue the fountain. You have to think young to wear these new clothes successfully. You have to look at your figure on exercise mats in the early morning, doing flips and kicking your heels in the air, until you are as lithe as a Diana. This fashion is frankly moulded around the figure and merciless to hips. The cult of the body is the thing of the moment, and the little exercise garments that you see in the shops are signs of the age.



STEICHEN

THE MARCHIONESS OF MILFORD HAVEN

• Lady Milford Haven, who has been the guest of Mrs. Reginald Vanderbilt in New York this season, is the daughter of the late Grand Duke Michael Michaelovitch of Russia and the Countess de Torby. Lady Milford Haven's husband, the second Marquess of Milford Haven, is the brother of Lord Louis Mountbatten and a cousin of the Prince of Wales

PARIS

GOES IN FOR FORM AND COLOUR

THE mode has turned young again. Young and fresh and fundamentally trim. Strong, vivid colours are everywhere. Clear touches and slashes of white throw everything into relief. All superfluous detail is suppressed. Sleeves are shortening; jackets are shortening; everything is closing in or flattening around the neck. The feminine form is stressed. Clothes stay in place; and what a relief that is! There are no loose drapery and ends slipping around to distract us. Even the evening mode, intensely individual as it is, reacts to this high-handed, authoritative turn.

COLOUR: If you haven't shed your dull, drab colours yet, you will this spring. Reds and greens are invading town. None of the gentle crimson shades; it's the yellow-reds—geranium-red, tomato-red, English officer-red, lobster-red. All of these gain enormously in chic when set off by clear dead-white. White strikes against green—a white ball thrown on the billiard cloth; black combines with the absinthe and tilleul-greens. The tricolour comes in and looks new. No suggestion of the stars and stripes; rather, it's seven Breton fishermen sitting on a low white wall and looking out to sea, in red trousers, blue shirts, and red caps. An exhilarating combination for resorts; it will be worn in town, with one of the colours reduced to a minimum. A vivid blue is particularly good in tweeds.

Light and dark in vigorous half-and-half effects is, paradoxically, the most colourful combination of all. Dark navy-and-white, brown-and-white, and—by far the most striking and important—black-and-white. White, in large quantities, is definitely asserting itself for town. We shall see chalk-white jackets worn with black skirts; long black coats over dresses of dead-white crêpe. White is supreme, not only for day, but for evening.

MORNING SPORTS SUITS: In suits, as well as colour, you feel the youthful stamp of the season. They were shown at every Paris Opening and in every possible type. All have short jackets or short boleros; some have short sleeves. All of them offer a marvellous opportunity for the invigorating dash of white.



THE SHORTER, THE SMARTER—AS MIRANDE'S SUMMER JACKET OF ERMINE PROVES; FROM SAKS-FIFTH AVENUE; JEWELS BY LACLOCHE FRÈRES

THE NEW MODE IN BRIEF

- Jackets grow shorter and shorter, as is proved by "Fanny," above, Mirande's jacket of ermine mounted on tulle
- White takes the highest honours, this spring. For daytime, a white dress under a black coat. Big splashes of white with brown, with blue, with green. For evening, white satin, white lace. White in hats, in trimmings, in accessories
- The half-in-half effect, with a light top, is better than ever, often chalk-white, sometimes yellow, green, or pink
- A suit is the smartest thing you can have. It may have a flared or fitted jacket; it may have a bolero. It may be a dress with a jacket or a skirt and a coat and a blouse. But it must be a suit!
- Evening dresses are going to mould your figure with incredible frankness
- The long-lived beige glove has become banal. Black, brown, white gloves; gloves to match your dress—these are the gloves of the moment
- Most evening skirts are imperceptibly shorter, brushing the instep. Cinema dresses stop above the ankle. Suit skirts may be an inch shorter than last year



LUCIEN LELONG—BENDEL

• White thread lace in a dress that moulds every line of the body—two claims to outstanding chic. “Triana” is one of those revealing new dresses that will inspire you to do exercises, for it demands a good figure. Lelong uses a fine lace bolero and deep flounce, combined with all-over soutache embroidery on net. Jewels from Mauboussin; posed by Miss Agneta Fischer

There is Chanel’s suit, No. 503, with the gilet and rever facings of white piqué; the short, flared, and fitted jacket, reaching just to the hip-bone; the skirt about an inch shorter than it was last year; the high, wide revers. All these points stamp a suit, indelibly, as spring, 1931. Nothing could be better for a spring morning in town than one of these suits in a man’s-suited woollen: light grey, light tan, or a new mixture of beige-and-grey. Grey, by the way, is exceedingly smart. These same suits—with a jacket that is fitted, rather than flared—are charming in the bright coloured woollens that will be worn so much. The most outstanding of these is the silk-and-wool shantung that Chanel manufactures herself and calls “Chantonel.” It is made in delicious colours—strawberry, emerald-green, brown, and grey—and is softer and more supple than ordinary shantung. For day suits, with dresses and jackets, usually trimmed in white, this is an excellent fabric.

In the country, you will wear a suit cut on much the same lines; but, if it’s for the country and nothing else, have it of one of the soft jersey-tweeds. With this, wear a blouse of linen or shantung, the colour of the fleck in the tweed: yellow, rose, green. Once off the asphalt, the piqué gilet of your morning town suit can be varied with a country-looking gilet or blouse of linen or shantung.

If your figure is right for it—be careful, or it will make you look square—you can wear one of the bolero suits. In the red or green woollens, these are charming for mid-spring days. Chanel’s suit of billiard-green woollen has a bolero so short that it shows the white blouse all-around above the waist.

The blouse with a Peter Pan type of collar is another youthful detail of these suits. All the morning and sports clothes show a determination to close in around the neck; frequently doing amusing things in the way of collars. Sometimes, these Peter Pan collars are two or three inches wide; again, they are hardly more than an edging around the neck.

THE DAY DRESS: It’s difficult, this year, to tell a dress from a suit, because light-weight woollen dresses so often have a short bolero or a short bolero-cape that gives them a youthful suit effect. They are of wool voiles, wool jerseys—with an open-mesh weave—, wool shantungs, and wool crêpes. Some have a drawn thread in the weave. So zephyr-like are these woollens that you will probably be able to wear them until June, alternating with the heavy silk crêpes—which, in their turn, are heavier and more like woollens than ever, this year.

With the vivid town woollens, you will wear straw hats to match. One milliner is taking back to America half a ship-load of natural coloured straws to be dyed the exact shades of the new spring clothes. Many of these will be made up with sailor brims, tilted forward from left to right. Patou and Talbot are both having an enormous success with their hats of this type. The Patou sailor is the inevitable accompaniment of the Patou coat-dress that is designed with a great deal of distinction this year. Both dress (Continued on page 48)



REDFERN—HATTIE CARNEGIE

HOYNINGEN-HUENÉ, PARIS

- It couldn't be younger—Redfern's white georgette frock, "Euridice," with its double pleated peplum, like a Greek chiton, and its silver metal shoulder-straps; Hattie Carnegie. Posed by Miss Child
- White tulle—the freshest fabric in the world—moulded by fine pin tucks, then released in a billowy bias flounce. Redfern calls it "Romance"; Hattie Carnegie. Posed by Miss Agneta Fischer

THE MODE IS YOUNG AGAIN



HOYNINGEN-HUENÉ, PARIS

PATOU—BERGDORF GOODMAN

WHITE SATIN—TRIUMPHANT

White satin is supreme for evening—the smartest colour and fabric combination you can possibly choose. And here is the newest silhouette—moulded through the body, with movement and fulness placed low in the skirt, in the typical Patou manner. It is called “No. 12,” and Bergdorf Goodman has it



PATOU—BONWIT TELLER

HOYNINGEN-HUENÉ, PARIS

"Tulipe Noire"—the most popular chiffon model in Patou's collection, which is full of summer dinner-gowns of black or white chiffon. Often, there are natural pink roses in front, deep fichus, or a bolero effect, as in this frock from Bonwit Teller; jewels from Van Cleef and Arpels; posed by Lee Miller

BLACK CHIFFON—NOT FAR BEHIND



LANVIN—JAY-THORPE

• Shoulders are taking to cover more and more—even with real evening dresses. That's what makes this typical Lanvin bolero wrap, "Belle Sauvage," so important. It may be of plain crêpe de Chine, as illustrated, or it may be embroidered or beaded. Here, it's in flame-red, and you wear it with a black crêpe dress; jacket from Jay-Thorpe

(Continued from page 44) and hat, as a rule, have a touch of white. Carl Erickson is drawing two of these Patou coat-dresses and sailors, which will be illustrated in colour next month.

Whatever the woollen morning dress may have in the way of a cape-scarf that you can arrange to suit yourself, the dress itself is trim and cleanly cut. Vionnet shows a one-piece black woollen runabout dress with as much line as an evening dress, stirring recollections of the old-fashioned princesse dress that we had to fit and fit. Over it is worn a cape of the same black woollen, attached to a belt, which closes with a buckle of black patent leather and steel. Under the turned-back collar of the cape slips a green plaid silk scarf that ties rather low on the bodice, in a large bow, with long ends. Here is a dress that every smart woman in America will have; here is a dress that no two smart women will wear in the same way. You will find a new combination of colour and an individual choice of accessories to give it a distinction of your own. One woman has already ordered the scarf for this black dress in dull white marocain, another is having the dress in brown.

Again and again, the tightly fitted line of the bodice is softened: now with a bolero, now with a cape or scarf. Sometimes, you can hardly see the front of the bodice at all. Another black woollen Vionnet dress has a looped scarf half in black and half of white ermine, very broad, that hangs nearly to the waist, where it is caught in at the belt. Schiaparelli shows a black two-piece dress with a wide, dull white marocain scarf that is very cleverly linked through the belt, the ends drawn up and buttoned on each shoulder—swallowing up the whole top of the dress in front.

THE LIGHT-TOPPED ENSEMBLE: The light note at the top goes on triumphantly into spring. One of the smartest suits is a dress with a light top and a jacket that matches and just meets the skirt. Of light-weight woollen with a silk crêpe top, this is one of the most practical costumes you can have for a temperamental American spring, and a good choice for the woman who can't find time to change for afternoon. You will be beautifully dressed for luncheon in a black crêpe jacket and dress, with a top in the lovely light Patou or Vionnet greens, and a hat of light green straw, to match, with a tiny black ciré ribbon note.

It's not just the light-note-at-the-top that counts so much for chic, this spring. It's the light note that is *dead-white*, with the white left whole and done in equal parts with dark, that gives a thrilling and ultrasmart effect. Vionnet shows a chalk-white marocain jacket-blouse, belted in black and reaching to wrist length over a black skirt. Like her coat-dresses, it buttons far over to the side. A scarf-collar that fastens close to the neck may be draped open, if you like. Worn with a white hat, (Continued on page 115)



MOLYNEUX—FRANKLIN SIMON • WORTH—FRANKLIN SIMON

• The crossed bands and sweeping length emphasize the moulded silhouette of this year. Molyneux made it of white crêpe romain and called it "148"; Franklin Simon
 • Again beltless and moulded and of white crêpe romain. There's infinite grace in the fan-shaped drapery and the fulness round the feet of "Chère Amie"; Franklin Simon

BELTLESS AND MOULDED

TO THE WEARER'S FIGURE



MIRANDE • MAINBOCHER—ALTMAN

SOME HAVE NO COLLARS AT ALL

- "Blue Queen," a new development in ensembles, has a coat with huge cuffs of brown fox. Mirande makes the coat of grey broadcloth, the dress of bluish grey crêpe, for younger or older women
- Mainbocher, who has a good eye for unusual colour combinations, puts dark brown over putty-white in "102." The jersey coat is collarless; the crêpe dress has spiral wrappings; Altman



PAQUIN—BERGDORF GOODMAN • PAQUIN

• Paquin is extraordinarily generous with fur—in spite of the season—on this brown broadcloth coat, “158.” The beige fox of the collar is repeated at the elbow, in cape effect; Bergdorf Goodman

• A tremendous quantity of brown astrakhan borders this grège broadcloth suit by Paquin. One of its smartest details is the gilet blouse of brown crêpe—for gilets are indispensable this season

SOME HAVE HUGE FUR COLLARS



YVONNE CARETTE—JAY THORPE • J. SUZANNE TALBOT—HATTIE CARNEGIE • CHANTAL—BONWIT TELLER • LELONG

**SUITS ARE YOUNGER,
SHORTER, TRIMMER**

• A splash of white is a splash of chic on a spring suit. Here, it's a white façonné linen blouse with Yvonne Carette's navy-blue jersey suit, "Monnaie du Pape"—fresh, young, typical of to-day; Jay-Thorpe

• A suit that created a stir at the openings: Talbot's "251." Rusty-brown homespun and a navy-blue sweater blouse and dark blue gloves—nice here, but not always good with rusty-brown; Hattie Carnegie

• Two fabrics and, of course, two colours. Chartreuse-green wool for Chantal's "En Route," with a red belt for contrast. The skirt yoke and jacket are in an open-work weave. Model from Bonwit Teller

• A costume of a million uses—Lucien Lelong's "Mic-Mac." The coat is of navy-blue woollen with the new collarless neckline. The dress is of navy-and-pink plaid crêpe—another good 1931 combination



LUCILE PARAY • GOUPY—ARNOLD CONSTABLE • SCHIAPARELLI—BERGDORF GOODMAN • GOUPY—BERGDORF GOODMAN

• Rivet your eyes on the bare, flat neck-line of this dress. It's very good—now that we have brims to balance it. Navy-blue crêpe, pin tucked for substance. Just enough white piqué. Lucile Paray's "Bengali"

• A black wool suit with the new short jacket and shortish sleeves. A white linen blouse coming up close to the throat. A green belt. Goupy's "Fla-Fla"; from Arnold Constable. Notice the sailor hat

• The unbeatable Schiaparelli knack in a collarless suit of navy-blue crêpey wool, "857." The cape oversleeves are clever. So is the façonné white linen blouse with a bow of Binche entre-deux; Bergdorf Goodman

• Goupy's suit, "Ratapoil," of navy-blue wool hasn't any collar or any sleeves. For who would want to cover up that grey-navy-and-lavender plaid woollen blouse? Red leather belt. From Bergdorf Goodman

SHORT JACKETS

SHORTISH SLEEVES

VERSATILITY IN THE NUDE



BY JEAN SELZ

WOMAN, as innumerable writers have remarked, is an eternal enigma. Many of the secrets, from her hair-roots to her heart-beats, are all the more alluring because of their mystery, but others stir one to attempt to solve them. There is, for instance, the variation in the feminine figure—slim and straight in one season, curved and billowing in another. Can it be the same throughout the ages? Would it be possible (if one could confuse fashions in history) for Agnes Sorel to wear the gown of Madame Récamier or the modern woman, a dress of 1900?



THE Egyptian woman, with her childish hips, long feet, and small breasts, may be an object of admiration in Egyptian decoration, but would we like her angles if we saw her taking tea at the Ritz? We would probably prefer a lady of Greek antiquity, although we have lost our taste for naturalness tending towards heaviness and today, nobody would dream of holding Homeric conversation with the Venus of Cnidus in evening dress. If the modern woman must go Grecian, let her avoid that overpowering buxomness, that too-blooming health, immortalized by Praxiteles!

BUT what happened in the Middle Ages? What became of the generous rotundities, the robust shoulders, the hemispheric fronts that we visualized under the Ionic robes and the pleats of the Doric peplum worn by these Goddesses? Size appears, henceforth, to have become a matter of costume. The waist of the woman was regulated by the corset, the upper figure lengthened, the breast raised. Surely, Catherine de' Medici did not possess, in a state of Nature, shoulders that stood higher than her head, nor was she, in spite of appearances, related to a Hottentot Venus!





ONE knows, also, that the attenuated waist, forming what Montaigne called a "well-Spanished body," was not the result of any secret change in line, but simply due to the corset steel, and that nothing is easier than to alter the monotonous laws of anatomy in the eyes of the world. Notwithstanding which, nobody will deny that the Greek type did truly reappear under the Renaissance, and that the poor little breast of the Gothic epoch became, in the time of Louis fifteenth, a glorious "twin mountain." Such are the mysteries recorded as facts in fashion history.

FROM the Consulate to the Republic of Emile Loubet, a full century, the mystery of feminine-form-variety manifested itself in a series of miracles. In 1800, throughout France and in many other parts of the world, gowns "à la Naxos" and "à la Philomile" costumed a race of new women whose waists and breasts suddenly took to placing themselves higher. This was surprising, but there was no reason for alarm. Feminine figures had changed before this, without disaster to the owners. But, up to this time, the basic architecture had remained the same.



THE shapes of the women of 1900 brought a very different uneasiness, however. By what misadventure did the upper figure cease to be placed upon the hips? Was it by simple taste for balance that the bustle was emboldened to give counterpoise to a chest that thrust itself forward alarmingly? Considering it carefully, this shape, which was the object of our filial respect in youth, appears to us to-day as a drama—a dispute between two contestants, pushing to the finish their contradictory opinions, each aggravated by that unmerciful intermediary, the corset.

NOR have we come to the end of what the female figure can show us. The time is still recent when women who looked too much like women were ready to weep over it. Some of them, or so one has been told, suffered heroically in the process of transformation. Is it to be the glory of woman to be really womanly today? To blush no more for her hair, her health, her grace? We are in a period of natural shape, and the mystery of artificial outline may take a well-earned rest. An ancient balance again gives woman beauty. Before this benefit of Nature, man is grateful.





NEW SPRING HATS

AND HOW TO WEAR THEM

THERE'S a knack to wearing the new hats. They can make or mar you, depending on the way you put them on. It's really only a matter of axis. The very top of your head used to be the starting-point for putting on a hat. The centre of the crown and the centre of your head coincided. Nowadays, this axis has moved back an inch or two in order to emphasize the new halo effect of hats.

Just give your attention to brims for a moment—the new slanting brims. Formerly, you pulled your brimmed hat down to shade your eyes, you looked shadowy and mysterious and foreheadless. But, to-day, it's the profile that counts. The side of your brim has a way of disappearing, as is the case with Marie-Alphonsine's hat at the top of the page—the one with necktie silk in a blue-and-white plaid threaded through its shallow crown. When you put it on, you start from the back of your head, pull it forward slightly, give it a twist to one side, and emerge triumphant, with your forehead exposed to the breeze and your hair showing on one side. It's very like a picture-frame. And the same way with Agnès's "Mayotte," shown next to it. Part of its brim is turned boldly back and accented with two feathers, disclosing the profile on one side and slanting back sharply

over the cheek on the other. When you see one side of these hats, you can never guess what the other side is doing.

Of course, at this early date, the little caps set on the very back of the head will still be the favourites with the first spring suits and coats. The tinier the head, the smarter the woman. The tiny caps and turbans take just as much careful adjusting as the brimmed hats. The three-coloured ones on the opposite page, at the top, for instance, are all set on the head at the right angle—sometimes with a bit of hair showing above the forehead and sometimes just to the hair-line.

These hats, though three-coloured, are not lone wolves that can be worn with only one costume. Reboux's white, brown, and pale blue turban is of the blissfully versatile type that can get along with several. The three-colour theme of the spring is a great help in enlarging the scope of your wardrobe and in exercising your imagination. You have to be careful when you go in for it, but, if you're good, you're very, very good, indeed. And don't forget the importance of the scarf to match your hat. Many of the best milliners in Paris are showing these scarfs.

Rough straw has taken a new lease on life. It used to be reserved for stiffish creations of a well-defined shape with a rather unbending air about them. But now, the designers have learned the secret of making flexible versions. They even mould some of them to your head, and trimmings have subtly crept into the designs—a feather tucked here, a little knot of ribbon there, softening the straw. If they're in one solid, very bright colour, like the two hats at the bottom on the opposite page, you can pull them on casually, with just the right bravado, and you'll become 1931.

• Marie-Alphonsine hat from Knox (opposite page, left). It's of navy-blue Panama called "ro-kami," with a one-sided brim. Agnès's hat, "Mayotte," from Altman (next to it) is of baku with a pink and black feather

• Descat's georgette turban from Bendel (right) ties in a chou at the back and has a scarf to match. Bendel also has Reboux's shirred turban (extreme right) of a sheer jersey-like fabric in chalk-white, blue, and brown

• Maria Guy's red hat from Milgrim (below) is of a soft, rough straw and has a feather on one side. Florence Walton's cap, from Jay-Thorpe (below, right), is of soft raffia straw and encrusted velvet ribbon





• Creed made this coat to weather an April gale or shed a spray of salt water. Of sturdy woollen, deeply wrapped around and held shipshape with an antelope belt. The red scarf and red-and-black hat go to show that red-and-green is a very nice combination, whatever you once thought about it

• Busvine cuts this coat, "Prince de Galles," like a man's overcoat, uses a man's cheviot for the fabric, and—a new trick—holds together the inverted pleat in back with a martingale (a bit of leather harness, if you don't happen to know); from Jay-Thorp. The scarf and cap are made of jersey

• Redfern's "Chou Vert." The kind of thing Englishwomen wear when they fly across the Channel. Reversible tweed. Look at that jacket-line and the way the scarf is cut in one with the top of the coat and joined to the sleeves; Saks-Fifth Avenue. Blue is a good accent with this. Calf shoes



• Martial et Armand's "Quick." Another example of the grey-and-brown idea young men from Oxford started—with red added. The suit is of diagonal wool and the revers and double seaming deserve our highest encomiums; Saks-Fifth Avenue. The belt, gloves, and shoes are of brown leather

• Jane Régný's "Imperméable" is of corduroy—of which we don't see half enough any more. The mannish lines, eight buttons, and patch pockets are sternly utilitarian and terribly smart. A woman's silk hunting scarf is refreshing, as are the tête de nègre felt hat and brown gloves and shoes

**THE MANNISH
CUT FOR TRAVELLING**



IN A PARIS SALON

AN evening gathering, intimate and supremely smart. A unique opportunity for every woman present to be completely and triumphantly herself. An assembly of dresses, every one of which was a smart and beautiful exception, both in colour and in silhouette. Contrasting colours cleverly introduced by jewels and shoes, gloves and belts, flowers—handkerchiefs—bags. A tendency to cover the shoulders and arms. The newest shoe, very much cut out over the toes. Every imaginable type of coiffure: short and curled; semi-long and smoothly wound into a compact chignon. A super-fashion, recognizing no law but that of individual choice and becoming novelty. In short, a mode that could expand and flower only in a private drawing-room.

- The Comtesse de Beauchamp—left, on the opposite page—girdles the folds of her Vionnet crêpe satin dress with twisted strands of red coral
- Next to her, Lady Abdy wears black velvet slippers with a white chiffon dress from Chanel. No jewels, but Chanel's long white kid gloves
- The Hon. Mrs. Reginald Fellowes—left—, trailing pink tulle, has added turquoise notes to Louiseboulanger's symphony in rose and gold





PAM

LONDON TEA-GOWNS

By Cecil Beaton

WHAT is it that can not enter a ball-room, that is produced most successfully in England, that has but few fastenings, and may possibly flaunt sleeves? The answer is a tea-gown—that garment worn by ladies in languid mood during a quiet evening at home, that delights men because of its femininity, that enchants women because of its comfort and ease. Though essentially smacking of the boudoir, steaming bath water, and perfumes rather than of the grandeur of chandeliers and curtain tassels, this robe possesses the glamour of the evening dress and of that sudden radiance assumed when “changed for dinner,” yet, in it, complete relaxation is possible.

Who can lie back, full length, in an evening dress, with dignity? But tea-gowns are seen at their best advantage with their draperies flowing over sofas and cushions, and, in them, reading and lolling are considered suitable behaviour. More than any other garment worn to-day, they are redolent of feminine caprices and wifeliness. More than any other, they can be readily appreciated by men, for what

fox-hunter, even, can not but feel the spell of an Ouida atmosphere of frills and furbelows, a rose that hides a fastening, and furs that soften a neck-line?

This garment is only a pretence at an evening gown, and freer reign is allowed in the planning of it. Pieces of old Persian embroidery, Russian altar-cloths, and Moroccan braid can be put to all sorts of unexpected uses, and, perhaps, that is why the English, with their “Sunday” or “rainy afternoon” talents, excel in this particular designing game.

The tea-gown in England is as much of an institution as *Punch* magazine, and the pyjama has never replaced it. With minor exceptions, it is apart from the mode; its function is to spell quiet evenings at home—evenings when, although the cook is out, the candles are lit and a four-course dinner is still served by the enigmatic butler. Berets may come from the Basque country, astrakhan and embroidered blouses from Russia, tartans and tweeds from Scotland, and Vionnet from Paris, but tea-gowns come from England and are her contribution to dressmaking.



ROSEMARY

AN ENGLISH
CONTRIBUTION
TO THE MODE



NABOB

• The tea-gown is part of the very existence of an Englishwoman, and many designers shower their talents on it. Nabob's genius for a surprising conglomeration of textures is seen in the gowns above. Dove runs riot with splashes of colour, as you see at the right

• On the opposite page, the reclining lady wears one of the luscious velvets for which Pam is famous. Rosemary brings the tea-gown up to date in a pink model that might be mistaken for an evening dress, but, closer, reveals that indefinite something of a tea-gown

DOVE



MADAME ET LA JEUNE FILLE • SAKS-FIFTH AVENUE



JAY-THORPE

NEW RULES FOR THE MIXING OF COLOUR

ALL-WHITE UNDER BLACK

To the white of a crêpe de Chine one-piece dress, add the black of a rough tweed coat, whipped up in the new French manner. To this, add a wide black patent leather belt on either the dress or the coat. Flavour with a small black halo hat, white gloves wrinkled at the wrist, and not more than one rare bit of jewellery. This remarkable mixture is the newest and most appetizing of the year and makes a very good entrée; Jay-Thorpe

BROWN WITH GAY STRIPES

Take a short-sleeved striped jersey dress, cut very finely. Belt it with braided leather thongs. When chilled, add a brown tweed coat of the thickness desired, faced and trimmed with a long, striped scarf collar. Add any small brown hat with hair showing to taste, brown gloves a size or two too large, and a pair of brown shoes. Add a dash of bright lipstick to match the red stripe and pop into the motor; model from Madame et la Jeune Fille

GREY WITH BROWN

One rough grey tweed-like cloth coat with a brown suède belt and brown suède scarf collar that you can cast carelessly about your neck, one small cap of brown suède garnished with curls, beige-brown stockings, brown shoes and gloves and bag to match. Bestir yourself to get the gloves brown, not beige. Let this delicious new idea of grey and brown simmer in your mind overnight and then serve fresh from Saks-Fifth Avenue

C

1. Lucile Paray's gem of a navy-blue light wool dress, "Trottine." White linen frills to promote the crisp immaculate effect. At Bonwit Teller

2. Chantal's "Catalane." The newest thing you can do is wear a white dress in the afternoon—under a dark coat. This one is of marocain; Jay-Thorpe

3. Lelong's "Diagonale" goes in for the smart scarf collar. Dark red wool coat; black-and-white crêpe dress; coat from Franklin Simon

4. Claire Any's "331." Yards and yards of Valenciennes lace on a black marocain dress—a tempting idea if you like to look fragile; Rose Clark



5. Claire Any's serviceable suit in brown and white, "223." Tweed and piqué. This length coat is nice, broken by the gilet; Rose Clark

6. Yteb's "Rencontre"—a flawless example of a thin wool dress. Green speckled with white, and piqué; Sports Shop for Women

7. Yvonne Carette's rendering of the grey-jacket-and-brown-skirt idea, "Olivier." It's of silk crêpe and brown astrakhan; Jay-Thorpe

8. Miler Sœurs's "Ravisneur." Coats, too, have short sleeves. Of brown velvet—smartest with a white dress; Bergdorf Goodman

CHALK-WHITE TOUCHES

LIGHT WITH DARK

1. Maggy Rouff's "Pan." Black wool suit, yellow jersey blouse, and a black-and-yellow scarf because there's no collar on the jacket

2. Goupy's "Micky"—a brown-and-white printed crêpe de Chine dress with that small pattern that is unbeatable; white lingerie dickie; Hollander

3. Goupy's "L'Age Bleu." Another light-top-and-dark-skirt. Bud-green and black printed crêpe jacket; one-piece dress of print and black; Thurn

4. J. Suzanne Talbot's "225," in a tempting brown-and-white alliance. Printed crêpe marocain suit; white crêpe blouse; from Bergdorf Goodman

5. Molyneux's coat-dress, "2" does a fine impersonation of a suit. Black crepella. Notice that bare neckline and white flower; from Bendel



6. Red fox and grass-green bure is Jane Régné's new colour harmony in this long coat called "Boccage"; Wanamaker

7. Redfern's "Sagesse." You may think it's a suit, but it's a crêpe de Chine dress, with a jacket-like front; from Altman

8. Lucile Paray's "Très Parisien," a mercifully cool dress for summer. Black-and-white print; new bertha cape sleeves



AGNÈS—KNOX



HOYNINGEN-HUENE, PARIS

A PLEASANT VIEW OF "BISKRA"

"Africa speaks"—not from Zululand, this time, but from Algeria. Because of the interest in the Paris Colonial Exposition Agnès has made this tiny bright red picot hat, "Biskra," which the Princesse Jean-Louis de Faucigny-Lucinge sets far back and to the left on her head. It is encircled by a strip of hand-crocheted white lace, and Agnès designed it exclusively for Knox in New York

THE ART of being NATURAL

EVERY fashion mirrors the period of its wearing; every length of skirt and tilt of headgear has its place in that tapestry of modes and manners which illustrates stark history. To foretell correctly the fashion of a coming decade would be to foresee history in detail. Few are gifted with this prophetic vision, but every period has a trend, and a fashion once established develops along the indicated line.

Before the War, few women would admit to the use of cosmetics; the art of artificiality was confined to hair-dressing and dressmaking. When the War admitted women to wider walks of life in which the ideal of service was uppermost, extremes of simplicity and usefulness came into fashion. Perhaps, it was to counteract this severity that extravagantly red slashes were laid as mouths onto every-day faces—a gay artificial touch, simple yet sophisticated, quick yet effective, at every woman's fingertip, extravagant in colour only.

Having endured through ten years of prosperity, this simplicity and economy of fashion seemed a thing to be taken for granted. In those ten years, however, women proved their fitness for an active world, and, having established their place in the competition of business and sport, they can now adorn that place with their natural assets of grace and beauty. What now is the justification for that make-up developed through those ten years, opposite and complementary to its contemporary mode? Eyebrows plucked to nothingness, green and crimson finger-nails, startling mouths and strangely shadowed eyes—with shingled heads and flat breasts, they must go. The exaggerated, almost masculine simplicity and severity have been replaced by a more feminine, a more natural mode: artificial in no way, natural in its outline, its intricacies, its textures and colours.

We look to Nature now. We take the beauty in the natural line of a woman's figure and drape our frocks accordingly; we take the beauty in the natural line of her hair and comb the hair accordingly. Why not seek in her face the beauty of natural colour? The more fortunate, having colour that is skin deep, must throw away the palette of their cosmetics, while the less gifted must train their eye to more subdued, more subtle tones; accustom themselves to an imitation, not an exaggeration of Nature. The rouge jars and bottles of our toiletries are, perforce, unmistakably artificial, but our means will be lost in the illusion which we create with them. That must be our end; to create an illusion of natural beauty. An end requiring an eye well trained or truly gifted, for the art of subtlety is more exacting than that of exaggeration, and she who dresses her



BEAUTY DRAWN BY FOUJITA

face with much colour and little thought would do well to hang a new light, both spiritual and electrical, over her dressing-table. A make-up that will satisfy critical eyes in the glare of a Mazda bulb will charm in the frankness of sunshine and enchant in the half-light of passing street lamps; whereas those beguiled by the dimly lit face mirrored in their hand-glasses will often be startled by the crude reflection of a more public and less shaded mirror.

Whichever our choice of lipstick, whatever our opinion of our mouth, whether we wish to attract attention to its ampleness or modify its natural lines, we can no longer, with one rapid, careless gesture, run our lipstick along its curves, leaving a hard, brilliant line. Should you prefer carrying your lip rouge in lipsticks, you can no longer avoid using the tip of your finger to smooth this line. That your lips may give an illusion of true colour, one beauty specialist offers this admirable suggestion: having powdered your face, immediately apply your lip rouge, then complete your makeup, and, as a final touch, after you have clasped your bracelets or before you pull on your gloves, lightly wipe your lips. You will have given both colour and grease time to absorb, and, with the surplus, you will remove that lacquered stiffness.

Whichever our choice of face rouge, whether we affect the ruddy glow of outdoor lives or a more porcelain-like quality, its use will always require a light touch and careful blending. This correct application is an asset to most complexions, though it may accentuate the accompanying drawn tiredness of some pale faces. A natural paleness of cheek may be becomingly permissible, but the sickly pallor of too white and too heavy powder is inexcusable.

Colour may be intensified in two ways: by contrast and by reflection. In your eyes (Continued on page 114)



PALM BEACH

BY CECIL BEATON



COUNT VON HESSBURG AND MISS EVELYN LEWISOHN

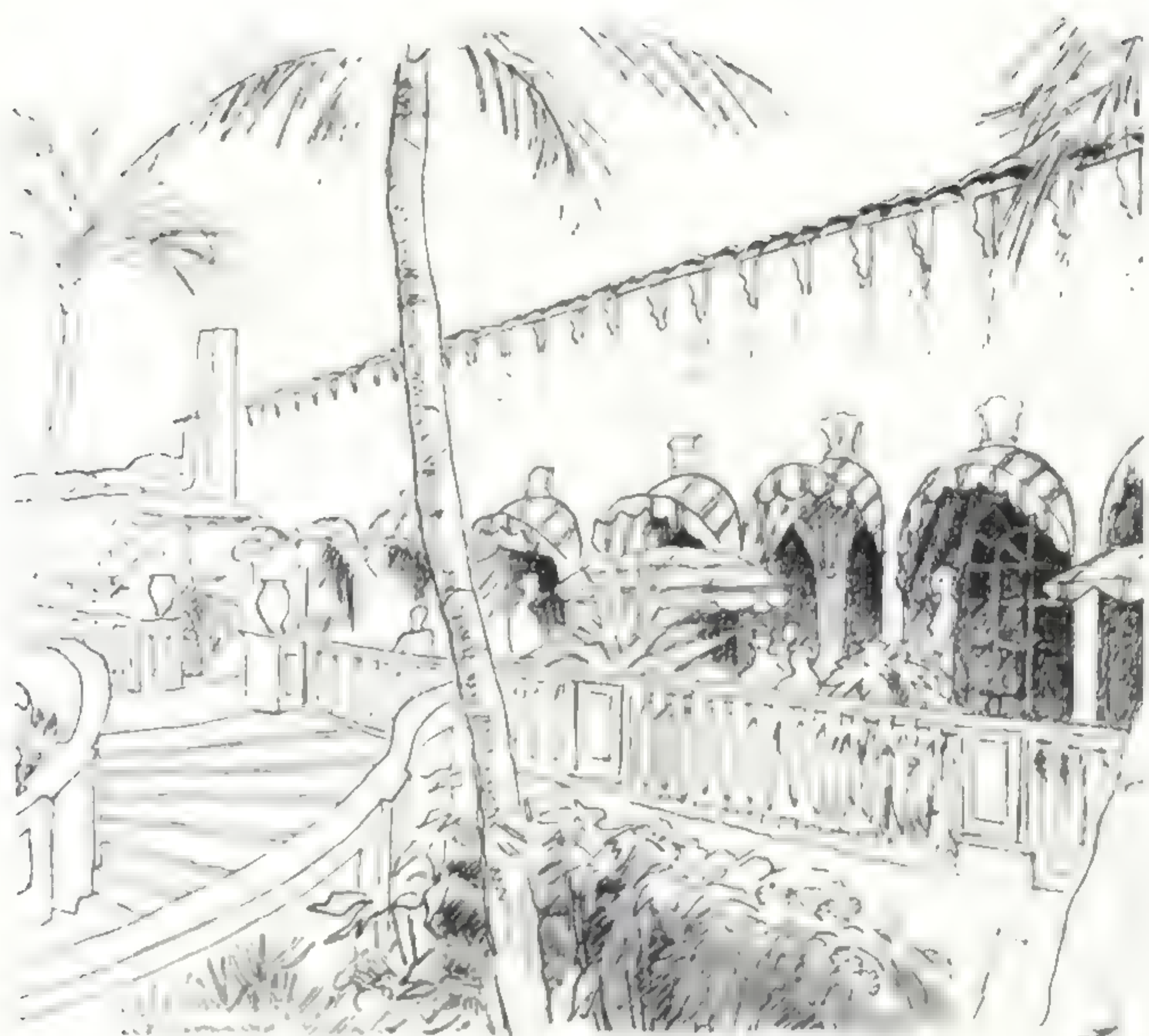
THE original scheme worked out beautifully. The tangle of palms, cacti, and papayas was tidied up, the papaw, banana, guava, kumquat, orange, and grapefruit trees were transplanted, the wreckage watered, and in place of a pseudo-Spanish town, Palm Beach arose, spick and span. Now, it is the possessor of one trillion well-ordered and immaculate patios in which the parrots, egrets, and squirrels that have not escaped to the neighbouring islands are kept in captivity, to give a finishing touch to the scene where now the panotrope plays without cease and where cigarettes are lit and backgammon is played by the hour.

Oh, those Spanish patios! Those imitation moons, earthenware pots, nonchalantly flung shawls, and other theatrical properties! Even Saint Bethesda-by-the-Sea proudly boasts her own!

Here, where the alligators and crocodiles basked through their lives of a thousand years, now impersonally 'grand' cars wait while their owners are swimming, eating pared oranges on sticks, or choosing a cafeteria lunch at the Bath and Tennis Club, being manicured in the Via Mizner, playing golf at the Seminole Club, or meeting one another at the Gulf Stream, beyond Lake North, where Mr. Addison Mizner, premier architect of Palm Beach, sits playing backgammon on the canopied terrace for which he is responsible.

A strange place this that has grown as if by magic from the waste clearing! Where the local papers are filled daily with the countless thousands of names of those "caught in the social stream." Gigolos, Argentines with pet white mice on their shoulders, and beazles with hennaed hair and clumsy jewellery all are "caught" at the Ambassador Hotel, at The Breakers, or Cocoanut Grove, while there are others who prefer to be "caught" in chiffon dresses and crinoline hats at some reception tea or musicale given at a house with a Spanish name. Oh, La Carita!

There is the greatest variety of assorted places from which to choose for every meal. The Patio Lamaze supplies Hungarian music and the best food for lunch. The Marguery



THE GULF STREAM CLUB

can not be beaten for dinner, and, at the Embassy Club, which possesses the best band, a beautifully planned patio looks out into the twinkling lake. There is an illuminated dance floor, and huge mounds of roses, carnations, and other exquisite flowers decorate the supper tables.

At the Colony, the band is hotter, and young men with gay personalities sing through megaphones that "Delilah was a flousy." Balloons are transparent with fairy light, palm-trees become emerald and purple under the arcs, lily pools are illuminated from beneath. There are whispered secrets about a rat circus or a whisk-broom band to be imported from Miami, and Miss Mary Brown Warburton in sequin pyjamas is making elaborate plans for the next big party.

The sun pours down, shoulders blister and peel, and away goes all determination. It is impossible to leave on the day you had originally planned; it is a wonder that you ever leave this place. The unpunctuality! The cinema program is announced to begin at eight-thirty sharp, but, in reality, the lights are dimmed three-quarters of an hour later. The shops here in Palm Beach are magnificent, but there is no Northern hustle about them—not on account of the slump depressions, but because of the laziness in this tropical climate.

It is almost impossible to imagine that the slump has occurred. Although one had thought that perhaps the Hutton household had put an end to all competition in grandeur, it seems that bigger and better houses are still being built. Since last year, Mr. Kahn, Mr. Joe Widener, Mr. Harrison Williams, and Mr. Mike Vanderbilt are all possessors of new homes. Alack! Alas! In this ideally situated spot, none has, as yet, built a completely "modern" house, though Mrs. Kahn is bravely filling her new Italian house with steel furniture and decorations in keeping with the modern tendencies. But we must not grumble, for, though most of the new houses are Spanish or Romanesque, there is no new "Nemo's nightmare," and we must (Continued on page 118)



MRS. ROBERT McADOO • MRS. HARRISON WILLIAMS



THE EMBASSY CLUB

Here is the second account of the impressions of Cecil Beaton in his most recent wanderings in the Western Hemisphere. This talented young English writer, artist, and photographer is now in Mexico, en route for other Latin-American countries, from which he will send back further reports with sketches and snap-shots made along his adventurous way

A CONNECTICUT GARDEN

ON THE ESTATE OF

MR. AND MRS. STANLEY RESOR



AN ARBOUR LEADS TO THE ROCK-GARDEN

MATTIE EDWARDS HEWITT

- The arbour is a part of the country house of Mr. and Mrs. Stanley Burnet Resor, in Greenwich. It frames a vista of the meadow garden beyond and forms a main access to the natural rock-garden on the sloping hillside

- The landscape-architect, Isabella Pendleton, found old stone in the roof of a Connecticut root-cellar with which to make the steps leading up to the house. They give the effect of having been cut out of the ledge

- The fine trees that provide so many cool and shady spots for lounging on the upper and lower grass terraces, shown in the photograph opposite, were planted only five years ago



ISABELLA PENDLETON WAS THE LANDSCAPE-ARCHITECT FOR THIS CHARMING ESTATE

NYHOLM AND LINCOLN



MATTIE EDWARDS HEWITT

THE UPPER AND LOWER GRASS TERRACES



VON HORN

MRS. PATRICK HENRY MORGAN

Mrs. Morgan, the former Miss Maud Bonner Cabot, is the daughter of Mr. and Mrs. Francis Higginson Cabot. Her marriage on February seventh was an event of great interest in New York. The Cabots have long been identified with Murray Bay, where they own one of the most beautiful seigneuries in Canada. Mr. Morgan is a son of the late Hewitt Morgan



NEW YORK is unique amongst the large cities of the world in that it is the only one where people are not supposed to live, or are supposed to live under protest, longing for the tranquil pleasures of Flagstaff, Arizona, the calm of the boulevard des Italiens and Zelli's, or the greasy pavements of London. It is true, New York has the greatest population of any metropolis, but still, one is told, nobody wants to live here. As an innocent foreigner who decided to settle here ten years ago because the charm and interest of the city drew me back from Europe irresistibly, I have, of course, heard the questions, "Why do you live here?" and "How can you live here?" perhaps a little more frequently than would a native-born American citizen. At me these questions are directed not only by my European friends, but by my American friends, whereas the latter only ask the question of one another; they are not expected by Europeans to explain their choice. I am bombarded from both sides.

I confess that I may be mistaken, but it seems to me that Americans who raise the point are not usually New Yorkers; that is to say, they neither live nor work here, and I am skeptical enough to wonder if there is not a certain element of sour grapes in their assumed horror at the conditions which New York imposes upon those who come to her. When they arrive in town, they not infrequently proceed to live for the length of their stay in a manner which turns the New York they see into the nightmarish and exhausting bedlam from which they take flight to their gardens and suburbs, where the building of homes and the extension of garages and the Saturday dance at the country club appear to be the chief consolation of life. Perhaps, it is because such things have never consoled me that I adore this most urban of cities, this city which is so powerfully, unashamedly, and beautifully urbanized that one forgets even the existence of the open spaces.

At all events, far be it from me to conjecture why Americans do or do not like living in New York. I am on safer ground if I try to explain why I, who am not an American, do. That I must do so will, I think, be evident from the fact that, having definitely cosmopolitan interests and having lived until I was past the age of rash, youthful enthusiasms in Europe, I deliberately pulled up my roots and came to New York, having tried for four years to get the nostalgia for that city out of my veins. When I think of the Europe I left behind me, I am not thinking only of my native Dublin, now, alas, a city of ghosts for me, but of the many Continental countries in which I lived and

worked, where I studied and played, of London and Paris, Berlin and Vienna, Copenhagen and Barcelona; of dreary places like Brussels and attractive places like Geneva; of towns like Rouen and villages like Domodossola; of mountains in Ireland and Wales, yellow with furze or purple with heather, and mountains in Switzerland and Austria, on whose snow the setting sun throws a rosy glow only equalled by the sunset on the sky-scrapers of New York.

In other words, when I express my preference for New York, I am comparing it with a picture of Europe which is not limited to any one city or country, or to any restricted experience of European life in general. I am willing to admit that one will hear "please" and "thank you" more frequently over there than here. In fact, I shall go so far as to say that if one hold a shop or restaurant door open for a lady in Europe, it is quite possible that she will acknowledge your courtesy with a smile or a word of thanks. Here, one learns either to dispense with such luxuries or to refrain from opening doors—the latter is, on the whole, safer, unless one has a particularly angelic disposition! It is likewise further conceded that certain services and commodities are cheaper in Paris than in London and in London than New York. Consequently, I can quite understand why Americans, especially if they are living on unearned income, should think they get more for their money in any European city than in their own country. But that is not a peculiarity of New York.

I suppose the easiest way to convey one's impressions is to begin at the beginning, to begin with the purely physical aspect of the city. New York is one of the few great cities which immediately presents its most beautiful and impressive features to a foreign visitor. It will hardly be contended that one gets a particularly nice impression of Paris by landing at Havre or Cherbourg, or of London by disembarking at Southampton or Liverpool. On arriving here from Europe, one is greeted by a city which presents herself as a beautiful woman would to an admirer; she takes care to be looking her best. I need not attempt to reiterate the familiar description of New York from the harbour. Even her enemies grant that the sight is superb. But I do insist that this is a factor of enduring importance. It is, in effect, the lasting impression which the city makes upon one. I never tire of the physical charm of New York, differing from street to street, varying with the hour of the day, but never banal. The very vulgarity of some of the newer buildings is so characteristic as to be indispensable to the beauty of the whole. (Continued on page 108)



JEANNE AUBERT

VON HORN

CECIL BEATON

FRANCES WILLIAMS

Frances Williams is one of the merry-makers in "The New Yorkers," that gay musical satire for which Cole Porter wrote music and lyrics. Peter Arno's sketches inspired the sets

Jeanne Aubert (at the extreme left) is appearing in "America's Sweetheart," a new musical comedy. She is an importation from Paris and was seen recently in "Princess Charming"

(Below) Gertrude Lawrence and Noel Coward in one of their few friendly moments in "Private Lives," a comedy of Mr. Coward's that played with great success in London



GERTRUDE LAWRENCE AND NOEL COWARD

VANDAM

SEEN ON THE STAGE

BY DAVID CARB

WHEN Katharine Cornell steps upon a stage, many unusual emotions stir within the spectator. Trailing her is that cumulative fragrance of other days we call background; beside her marches the essence of that which is most nobly stimulating in our own time; ahead dances the dazzling promise of a future that will be truly civilized, a society in which each human being will have consideration for all other human beings. She evokes a tender nostalgia, an accomplishment, and an aspiration. And even more: there lodges in the mind a conviction that what the United States, every society large and small, the theatre—what they need above all else is a responsible aristocracy, sensitive, selective, sympathetic. For Miss Cornell is in herself a symbol and a realization of the responsible aristocrat.

Unfortunately, in recent years she has evaded that responsibility. She has chosen to appear in such cheap theatrical claptrap as "The Green Hat," "The Letter," "The Age of Innocence," and "Dis-honored Lady"—plays wholly unworthy both of herself and her position. The discriminating public was beginning to wonder whether she had not been grossly overrated, whether with all her gifts she did not lack the most essential one—taste. That question vanishes the moment the curtain rises on "The Barretts of Wimpole Street."

"THE BARRETTS OF WIMPOLE STREET:" For, whatever its shortcomings as a play, it is dignified in theme and treatment, written by an artist, a drama that cultivated people will enjoy. And, without doubt, it will prove a popular one, as well. It and its heroine belong to the old Empire Theatre, filled as it is with the memories of Barrie, Pinero, Galsworthy, Conan Doyle, of Maude Adams, John Drew, the young Ethel Barrymore, Ina Claire, and William Gillette—the playhouse that, under Charles Frohman's direction, was for years the centre for the highest achievement in the American theatre.

With Rudolf Besier's treatment of the Elizabeth Barrett—Robert Browning romance, Miss Cornell becomes an actress-manager. And it is significant that her entry into that field should be in a play of quality. Perhaps, after all, her managers were to blame for the wretched stuff she had been appearing in; indeed, that may be the reason she has chosen to be her own manager.

At any rate, "The Barretts of Wimpole Street" tells one of the most appealing (Continued on page 116)



MAURICE GOLDBERG

"Camille" strengthens the growing reputation for fine productions at the Civic Repertory Theatre, where Eva Le Gallienne gives one of the most compelling performances of the season as Dumas's famous "Lady of the Camellias." The rôle of Armand is excellently played by Morgan Farley, and Josephine Hutchinson is among the players in the well-chosen cast



A MODERN SETTING FOR MODERN PRINTS AND SCULPTURE

EMELIE DANIELSON

MODERN ART

THE COLLECTION OF

MRS. JOHN D. ROCKEFELLER, JUNIOR

QUIETLY and without fanfare or publicity, one of the most personal and, therefore, one of the most interesting collections of contemporary art has been forming during the past four years. This is the Mrs. John D. Rockefeller, junior, collection, which has recently been installed in modern galleries designed by Donald Deskey on the top floor of the Rockefeller residence on West Fifty-Fourth Street. Mrs. Rockefeller's collection must be differentiated from the John D. Rockefeller, junior, collection, famous for its *mille-fleurs* tapestries, Persian miniatures, and Chinese sculpture and porcelains. It is as uncompromisingly dedicated to the contemporary genius, with an emphasis on American contemporary expression, as the other is to the great periods of the past.

Collections are unmistakably revelatory of what their owners think and feel about art and life. Mrs. Rockefeller's collection demonstrates the point of view of an art lover who looks upon art as a manifestation and interpretation of life. Her collection has the validity of a strongly felt personal predilection and a spirit of adventure resulting from exploring uncharted aesthetic territory. It includes many well-known names, but is by no means dedicated to artists who have achieved their full aesthetic stature or been ticketed as "important." Mrs. Rockefeller has very little concern with names and whether or not the next generation will say that she picked the old masters of the twentieth century.

Initially, Mrs. Rockefeller's purpose was to encourage young American artists of liberal tendencies. It is for this reason that the collection is still predominantly native, although it is not her intention to limit it to the artistic expression of one nation. She has, therefore, recently added paintings, prints, and sculpture by well-known Europeans and a stimulating group of contemporary German prints chosen for her by Dr. Valentiner of the Detroit Museum, an authority on Central European art.

Although Mrs. Rockefeller only commenced her intensive collecting four years ago, as a young girl she collected water-colours and drawings by Manet, Guys, and Degas. Because she did not at first regard herself in the rôle of a serious collector, she preferred to buy works of art in the more informal mediums, with the result that water-colours, prints, and drawings predominate in the collection. It is significant that they should. The modern movement has brought with it a renaissance of the informal mediums. Furthermore, prints and water-colours often give a fresher,



BY HELEN APPLETON READ

more autographic interpretation of the contemporary scene than the more considered medium of oil paint. So, in this collection, Edward Hopper, Glenn Coleman, and Charles Burchfield are represented by these mediums, which they have most frequently used for their imagination-stirring interpretations of the American scene. Others are Charles Sheeler, intellectual analyst of Americana, whether it takes the form of New England barns or ocean liners, and "Pop" Hart, witty interpreter of native life wherever tropic sun intensifies its tempo.

There is a saying that back of every important collection, there is an artist who has served in an advisory capacity. It was fortunate, in view of Mrs. Rockefeller's sympathy with the contemporary spirit, that the late Arthur B. Davies should have been the first to encourage and advise her. Classic mystic that he was, his flair for discovering genuine creative quality in new and unfamiliar forms made him the instigator of the historic Armory Show and the ægis behind several outstanding collections of modern art.

It is still further significant of the extent of Mrs. Rockefeller's sympathy with the contemporary spirit that she should have given her collection a modern setting. Without venturing into the doubtful territory of so-called modern decoration, Mr. Deskey has accomplished a distinguished, practical, and essentially modern setting. The print room has pale grey bakelite walls—the tone specially prepared for the purpose. Chromium plate metal is used for the thin parallel grooves in which prints can be easily adjusted by means of square-headed nails of the same metal. Although these grooves are essentially practical, the effect is distinctly decorative. The central lamp, of chromium plate, throws a uniform light upwards. The carpet is in a warm grey tone. (Continued on page 114)

FOR THE HOSTESS

TEA FOR TEATOTALERS

TEA, that brief English monosyllable, has great power to conjure up pleasant visions. All the adjectives that go with it are pleasing. Fragrant, warming, hospitable, refreshing tea. Who was the Early English lady in Pope who "sometimes counsel take—and sometimes tea?" Well most of us infinitely prefer tea to counsel and find it much more stimulating.

Of course, the old-fashioned tea-party has gone out. The tea-party suggested fussy lace-edged napkins, too many kinds of cake, and nervousness and dressing-up on the part of both conversation and guests. It had nothing to do with tea in its simpler and smarter form: tea for tea's sake, so to speak—and not tea to meet Mrs. Smythe-Jones or tea to hear How the Little Peoples of Europe Are Getting On.

Cocktails are apt to be convivial, but hectic. There is a staccato note, a bright cutting edge to cocktail conversation. Tea is more intimate, on a more relaxed key. It is one of the most pleasant of family traditions and can take on a decided individuality that suggests indubitably that particular house and that particular family. On a week-end visit, the tea-hour is often what remains longest a pleasant memory. People dropping back from various activities to find firelight and in its flickering warmth, thin slices of bread and butter, Spode cups, and idle intimate conversation.

Serving tea has always been a rite. Watch any good hostess busy pouring, and you see a priestess at work in



THE NEW—PUIFORCAT SILVER FROM WANAMAKER

her temple; there is the same care and delight over the ritual, and rapt look when the tea draws. I am not sure that these ministering angels in tea-gowns do not even murmur incantations while the water boils.

Have you ever had an Englishman watch you pour tea? The inquiring, slightly doubtful glance, the hoping-against-hope expression as he watches your technique, the meticulous, eagle eye on the brewing; the ominous conversation that has to do with "the one decent cup of tea" he has had lately; your uncertainty as to whether you will appear in his American memoirs as purveyor of another or among those who have been tried and found wanting. This is the acid test.

A low tea-table is best, because it is comfortable. It makes pouring easier and obstructions, such as tall water kettles, less apt to come between friends and get in the way of conversation. The water in the kettle must be boiling. This is important, and, if a silver pot is used, it must be scalded out with boiling water, so it is thoroughly heated before it is used. Put in your heaping teaspoonful of tea for each tea drinker and one for the pot. Be sure not to skimp—use heaping teaspoonfuls. Now, let the tea draw from four to six minutes. Then *pour it off at once*. This is the most important point. Never, never add more tea-leaves and go on brewing, or you will get a bitter and literally poisonous mixture, quite unlike the fragrant, delicious, freshly brewed variety.

At the present time, there are various, what might be called schools of tea. Much pleasant argument comes from those who champion strong English Breakfast over flowery China blends or vice versa. I have heard rival camps call the former "kitchen tea, strong as lye," and the latter, "nothing but water." There are those who like a dash of rum in their tea and those who abhor it.

There is much active interest in brands and blends, much comparing of notes. Often a fine blend is evolved, as individual as a personal perfume. The most famous of these is the Morgan tea, a special, smoky China tea imported by Mr. J. P. Morgan (Continued on page 110)



THE OLD—ANTIQUE SILVER LUSTRE FROM WM. H. PLUMMER



A MODERN TEA-SETTING BY JEANNE DE LANUX

PHOTOGRAPHS BY MARTINUS ANDERSEN

• A modern table with auxiliary trays, which can be folded up and put away like a bridge table, a large silver tea-set, modern French cups in grey lined with silver lustre, thin slices of bread and butter and madeleines—this is the way tea is served in one smart modern apartment when several guests come in. The room was decorated and the table designed by Jeanne de Lanux

• When it's tea for two, the same modern table is brought out, but the silver set is one of the small modern ones by Puiforcat. The oblong crêpe de Chine table-cover and napkins are in two shades of green to match the walls of the room. The amusing cups that are shown in the photograph, at the extreme right, are modern French china designed by Jean Luce, of Paris



THÉ À DEUX WITH A MODERN SERVICE

THE ECONOMY RACKET

IN NEW SPRING COATS

SPRING—the season when heavy clothes look shabby and fur coats moult; the season when Nature does reckless things, and we also feel a bit that way; the season to change into bright colours like the trees outside. Doubled up in our baby Austins, we dash about town brooding the old, old question. How to make this change? How to look like a million dollars on practically nothing at all?

If the high cost of spending pricks your conscience, spend most of your dress capital on a coat, because it is, after all, the solid rock under which you can hide a multitude of sins. Because most of the chic coats are furless, this year, you can get a good one for less than fifty dollars and, by a quick change of accessories, transform it so that it looks just as well shopping in the morning as on Fifth Avenue on Palm Sunday when you emerge, palm in hand, smiling into the camera. There are two distinct schools of coats on the economy market, the Vionnet and the Chanel. The Vionnet is famous for its diagonal cut, its deeply wrapped and belted line, and for its rolled scarf collar, which keeps you warm if you want to rush the season and opens suddenly if the capricious thermometer jumps to the wilting nineties. If you are influenced by Greta Garbo and Marlene Dietrich (most of us are), you will probably develop a fondness for the Chanel type—which has a double-breasted treatment, wide coachmen lapels, fitted lines, sometimes pockets, and makes you feel like Sam Weller driving up to the Star and Garter in a drawing by Leech. As for colour, navy-blue, black, beige, or brown are good buys to cheer your spirits for several years. This sounds pretty grim, but just try getting a difficult colour, and see if, by the end of a few weeks, you are not tearing your hair because your coat won't tone in with anything else.

A good coat carries an inexpensive hat. Any little string beret put on well, with chic curls showing, or a medium-brimmed affair does the trick. Vice versa, a good hat—one of those beautiful broad-brimmed capelines with a shallow crown—will help put over an inexpensive dress. But any costume, this year, must have accessories that mean something. They are the features that bring versatility into the picture and make a coat "wild" as a (Continued on page 100)



• One of the year's pet themes — double-breasted, fitted lines, and wide lapels that you turn up if you're in a dashing frame of mind. It's a coat both mannish and casual, with deep pockets and a belt. The material is a nice, spongy woollen in a medium brown tone, and Best has it for under forty dollars

• One of the Cavalier coats. They used to wear wide lapels like these in the time of the Directoire. Smart women have found out over again how enormously becoming they are. The navy-blue wool that the coat is made of is another point in its favour. It costs less than forty dollars. Lord and Taylor has it



GLORIFYING THE LIMITED INCOME

• As to the diagonal, wrapped lines and the collar that turns into a scarf—they're at their best in this wool coat. It's of beige "jewel crêpe," with a dark brown belt. A good beginning for a spring wardrobe, and an economical one, for it is priced at less than sixty dollars. It is found at Lord and Taylor's

• Another coat that any one can wear, of beige chongella. The wide, soft collar is very much of the moment, and you can arrange it in a number of ways. You ought to like the double belt pretty well, too. Another nice thing about it is the price—less than sixty dollars. You will find this at Saks-Fifth Avenue

• It's so much like a coat-dress that you can keep it on while lunching in a restaurant, and no one will guess that the frock beneath is last year's. The low-cut, narrow, rolled collar gives ample room for a scarf on the neck-line of your dress. It is of black chongella and costs under eighty dollars at De Pinna's

• One mammoth brown button holds this beige wool coat in place. It even does the work of the belt, if you don't take to belts happily. Here is another shining example of wrapped, diagonal lines, hard to explain, but extremely easy to wear. This coat is less than seventy dollars. It's from Bonwit Teller

• What is spring without a navy-blue wool coat? Particularly one with a dead-white leather belt (nothing could be smarter) and a white flower to match, placed on the shoulder. The deeply wrapped look is indispensable. This coat costs about seventy-five dollars, and you will find that Peck and Peck has it

THE RISING SON

○ F course, in the spring, a young man's fancy may—in the words of the poet—lightly turn to thoughts of love. But that is after sixteen. The chances are that the vernal season will affect the younger male, aged five to fifteen, with an awakened interest in ties and suits. Long before thoughts of orchids trouble his consciousness, he will dream about new grey flannels.

Boys are ultra-conventional. Ritualists. Standpatters. Dyed-in-the-wool conservatives. Like father, like son. Like the fathers who for so long insisted on donning and doffing their straw hats on exactly the same calendar date, regardless of the thermometer. Try to get the sons to wear ever so slightly different a suit from the ninety and nine other boys in school. Easier far to move a mountain, what with steam-shovels and the like to help you. Boys are individually and collectively opposed to what is known in Paris as "*fantaisie*." No fantasy for them! Therefore, the best, the wisest, the kindest thing is to encourage any sartorial splurges; but encourage them along natural lines. That is to say, find out what their well-dressed contemporaries are wearing and let them wear just that. This avoids argument, recriminations, and visits to the psychoanalyst later on to repair a battered ego, on the part of both parent and child.

"But I like new things, things that are different," says the harassed mother, advocating perhaps an Eton collar or revolutionary English socks. "I send all the way to Paris so that my clothes *will* be different." Her stubborn, sulking offspring does not analyse the situation enough to answer, "Well, when you come out in a new Chanel or Vionnet, ninety-nine other friends don't heckle you and tease you and make your life miserable. They don't shout ignominiously, 'Ya, look at the red chiffon! Fire! Fire! Where's the fire!'" Public opinion approves novelty in the one case. Violently disapproves in the other. And public opinion expressed in shouts is hard to bear.

Beware, then, all that is startling in boys' apparel. Fortunately, the accepted mode of the moment allows for a fairly wide variety and interest. All boys' clothes are adapted from the current styles in men's clothes—adapted, simplified, made younger. There are sensible, smartly tailored suits done in the English manner, of many different materials. Sturdy, comfortable, made for active boyish sports like running, jumping, bicycling, and intensive wiggling. Even the very young boys want to dress like their brothers who are at "prep" school or at college. In this, they favour single-breasted jackets with



• DESCRIPTIONS ON THE OPPOSITE PAGE

notched lapels, polo coats, knitted polo shirts for tennis, snap-brim felt hats, suits and shirts in plain colours and well-chosen mixtures, club-striped and plain coloured ties, tweed suits, worsted suits, odd gabardine jackets, plain white buck shoes, and, in jewellery, sports crystal cuff-links and plain gold safety-pins to fasten soft collars.

Recent years have not brought any revolutions like the rise and fall of the Little Lord Fauntleroy suit. But there are one or two important tendencies. The beret, so popular a few years ago, is on the decline. Shorts, on the other hand, seem to be increasingly popular, perhaps because they look more like the English mode than knickerbockers. Shorts are worn almost until the long-trousers period. Long trousers come slightly earlier in life than before—perhaps boys are growing bigger precociously, and thus taking to them sooner. A collarless coat for little boys up to ten was a fairly recent innovation. It is worn with an Eton collar or sports collar out over the coat.

An interesting development is the special type of clothes worn at each of the "prep" schools. While all of these schools follow the same general type, each has an idiosyncrasy that marks its student body—a cap, a tie, a way of wearing a sweater. This is an excellent influence. It introduces a personal and constant change into what might be otherwise too static a mode. (Continued on page 106)

- (Opposite page) It's what the older boys wear—this blue-and-white striped wool sweater—so it's right. Right, too, are the blue crash shorts, blue-and-white socks, and brown calf shoes; Brooks Brothers

- A tan-and-white sweater—tan flannel shorts—buck shoes; De Pinna

- A brown-and-tan Glen Urquhart plaid flannel jacket—white tennis shirt—tan-and-white flannel knickers—tan-and-brown stockings—brown-and-white shoes; De Pinna

- (Below) The blue cheviot top-coat with brass buttons conceals a blue-and-white striped sailor shirt of crash and blue flannel shorts; grey stockings, calf shoes, and blue flannel tam; Saks-Fifth Avenue

- The nurse's coat is of navy-blue woollen; from Saks-Fifth Avenue

- Under the light brown tweed top-coat (right, below) are a white Oxford shirt and brown tweed suit; tan stockings, brown calf shoes, capeskin gloves; Saks-Fifth Avenue



- (Above) An innovation to which the young conservative doesn't object—a blue flannel blazer with pale blue braid and brass buttons. Worn with a white broadcloth shirt, grey crash shorts, white wool stockings, buck shoes; Brooks Brothers

- With a grey flannel suit (above, right) choose a white Oxford shirt with an attached soft collar, a plain yellow silk tie, a grey flannel cap, tan wool stockings, and brown calf Oxfords; Saks-Fifth Avenue

• (Below) Green in the feather against the brim—that's all the colour that there is in Colette Goupy's hat, "Phalène," of black and white luciole; Jay-Thorpe. All the accessories are black—Hellstern's antelope bag, Alexandrine's soft suède gloves, and Max Fourrure's pekan fur scarfs



GOUPY—JAY-THORPE

TO EACH HAT—ITS OWN ACCESSORIES



MADO—SAKS-FIFTH AVENUE

• A perfect frame for a modern face at tea-time—Mado's black picot hat, "Modestie," with white violets massed at the back; Saks-Fifth Avenue. Germaine Guérin's black crêpe de Chine bag with a coral clasp and Alexandrine's white suède gloves are exactly right

• (Below) Perfect for spectator sports is Rose Descat's hat, "263," of natural colour paper panama, banded with brown ribbon and accented by a plaid chiffon kerchief and Hermès's crocodile bag and brown antelope gloves; hat and scarf from Bergdorf Goodman



BARRE, PARIS

ROSE DESCAT—BERGDORF GOODMAN

TIPS ON THE SHOP MARKET

BY SHOP-HOUND

ON THE odd chance that roaming masculine eyes snoop through these pages—this gibe about Easter flowers is being put well down in front. A lily is always a lily, but, by the time the twentieth is unwrapped on Easter morning, some one gets accused of a one-track mind. If you will be faithful to them—do something witty. Put the cut blossoms in those huge fifteen-inch tall white glass boots that they use in Germany for beer-quaffing competitions—you can buy them at Jones and Erwin. Or tie up a great sheaf of lilies with a terrifically bright plaid ribbon. Otherwise, send a mass of mimosa. Or primroses—two quaint bunches, one pink, one white, nestled in a chalk-white lidded basket the way Irene Hayes sends them out. Anemones—pink, red, cream, or intense blue. Or old-fashioned bouquets of Victorian flowers or white Parma violets. And here's another good idea. Stick to flowers all in one colour. Order a box of nothing but pink ones. Or all white. A white bowl of outrageously large white pansies. A basket of all-white tulips. A growing plant of gardenias. White wax flowers with their blossoms a cluster of stars and on each a drop of dew. Finally, if the lady of your heart is a connoisseur, you might stagger her with such rarities as Transvaal marguerites, bromelias, Birds of Paradise plants, the new Joanna Hill or Autumn roses, buddleia, or the rare orchids in sky-blue, pale pink, yellow, or white. Max Schling can show you all.

- You well-meaning exercise fiends who do the milder callisthenics on your bedroom floor—this is for you. You'll bruise your shins less often if you own one of Macy's exercise or beach mats (in the furniture department). They're sympathetically soft, a couple of inches thick, patent leather where they touch the floor, a soft fabric where they touch you, and, when it's all over, you roll them up, leather side out, fasten with a strap, and pack away neatly in your closet.

- And now the bright scientific minds of this fair country have pulled another rabbit out of their sleeves. Horribly

abused though the word is—this is something "exciting." A contrivance whereby you can have Broadway talking-pictures in your own house without screens or any tricky paraphernalia. To look at this invention, you'd think it is a radio or a phonograph cabinet. As a matter of fact, it is both—and talking moving picture mechanism as well. You merely rent for an evening any of the professional films shown on Broadway (the sound effects go along, all for a price per reel that you wouldn't believe if I told you). You hook them up—even my unmechanical mind managed it beautifully—and you have talking-pictures in your own house. This wonder of wonders is christened "Visionola," and Abercrombie and Fitch would like nothing better than to show it to you.

- "Because you love nice things . . . to last" (I lifted that *mot juste* bodily off the bottle), the Van Raalte people have made a liquid soap for cold water that makes laundering fragile silks much simpler. You know what the old difficulty was. Hot water was too stern on silk things. Cold water was always stubborn about mixing with soap. This cold water soap meets the situation beautifully. You can build up a foamy lather in cold water—even the hardest variety from New York water-mains. You let the silken things rest in it for ten minutes, swish them about without any frantic rubbing, and they are clean and unharmed. You buy it in the hosiery or lingerie departments of most metropolitan shops.

- That hallowed spot at 290 Park Avenue where some of my first golden moments were hammered out is not going out of my life, I see. For, on the old grounds of Pierre's, a new restaurant opened not so long ago. It has the kind of decorations that make a perfect background for your newest Molyneux frock. Noble Sissle and his Ambassadeurs just back from London's Kit Kat with a new silvery rhythm. And catering by Henri—yes, the Henri of West Forty-Sixth Street. Henri, of course, always does things well. Any one who has ever ordered madeleines from his Forty-Sixth Street treasure-house

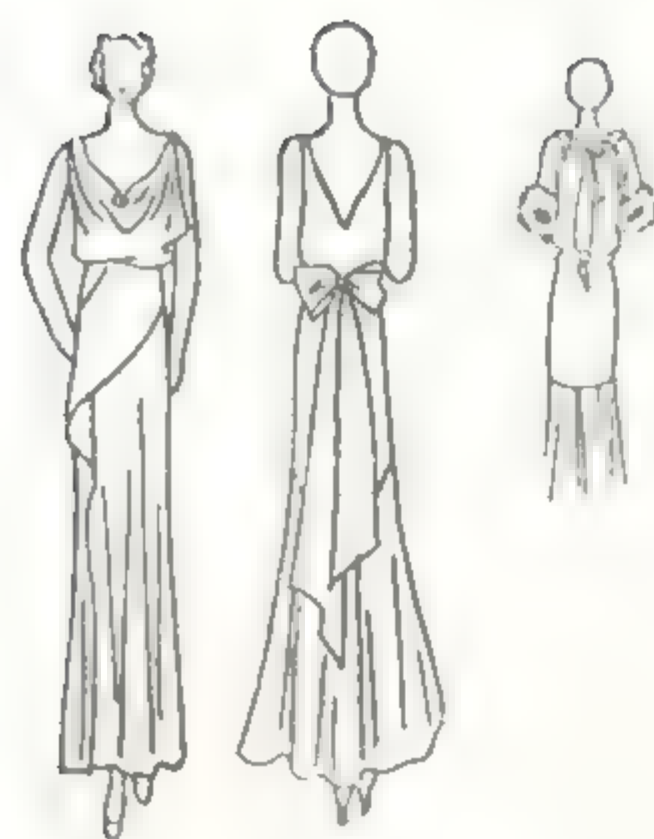


Shop-Hound practically spends her life snooping about the shops. If you should need advice about shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, New York City (and please enclose a stamp)

of confections knows to what sublimity he can rise. And now, by the way, Henri has also added to his list of delicacies—croissants. A boon to any breakfast.

- Hanging over many and many a head, these spring days, is the none-too-agreeable task of opening the country place and shutting down the town house. Helpful shop-hound that I am, I've unearthed an address to lighten the burden. Jeanette Egerton Brown and Florence Kober, on Madison Avenue. There's literally nothing this organization won't do to take these troubles off your mind. You merely hand them the keys, and they go out and shoulder everything—battle with the local plumbers, shampoo the soiled, renovate, refurbish, restore the domicile to its pristine glory.

- You know how it goes in April. Rain, one second. Sun, the next. Rain. The way to outwit all this fickle moisture is to have an eight-ounce rain-coat in your pocket. (Continued on page 102)



DESIGNS FOR
PRACTICAL
DRESSMAKING



S3495

5618

5619

• EVENING FROCK No. S3495—Two panels form the peplums on this frock of Corticelli flat crêpe (left). Designed for sizes 32 to 40

• EVENING FROCK No. 5618—Lace and cotton net from American Fabrics are used for this evening frock. Designed for sizes 14 to 20

• EVENING WRAP No. 5619—This wrap of Cheney's velvet should prove itself an asset to any wardrobe. Designed for sizes 14 to 46



5624

5613

• FROCK No. 5624—The three-quarters sleeves are smart on this one-piece frock of Roessel's canton crêpe. Designed for sizes 34 to 44

• FROCK No. 5613—Another good sleeve treatment appears on this one-piece flat crêpe afternoon frock. Designed for sizes 34 to 44

• FROCK No. 5615—Youthfully simple is this one-piece frock of Belding Heminway's printed crêpe. It is designed for sizes 14 to 20

• FROCK No. 5614—This graceful sleeveless frock, with triple flounces, is of Stehli's printed chiffon. Designed for sizes 14 to 20



5615

5614

NEW NECK-LINES ARE SOFTENED BY DRAPERIES

3 typical Case Histories



CASE NO. 11 . . . ———, Stenographer, New York City. Age 24. Suffered from dryness and scaliness. Woodbury's Facial Soap brought natural lubrication and restored skin moisture. Examination on 30th day showed skin was fine and smooth and dryness was entirely gone.



CASE NO. 46 . . . ———, Clerk, of Chicago, Ill. Age 19. Had long been troubled with blackheads. By the 15th day this case showed marked improvement. Final examination at end of test indicated blackheads had entirely disappeared and that skin was entirely smooth and healthy.



CASE NO. 250 . . . Advertising Agency Owner, Baltimore, Md. Age 37. Conspicuous pores and oiliness. Noticeable improvement 4th day. Final examination revealed that oiliness had nearly disappeared and that pores were considerably smaller on side where Woodbury's was used.

Particularly Interesting to Women with

ENLARGED PORES — BLACKHEADS
BLEMISHES — DRY SKIN — OILY SKIN

Blackheads . . . blemishes . . . acne . . . are these the things that make your skin a problem? Oily skin . . . dry skin . . . coarse pores . . . are these the troubles that distress you?

It makes no difference . . . for in this recent Nation-Wide Beauty Clinic *many* skin problems arose . . . nearly every type and condition of skin was represented.

And in side-by-side comparison on the same faces, Woodbury's demonstrated that it could do more to correct faulty complexions and improve normal ones than any other method of daily skin care.

The test was conclusively simple. Leading dermatologists asked 612 women . . . women of all ages, all walks of life, all types of skin . . . to use their usual cleansing method, on the left side of their

faces . . . *but only Woodbury's on the right side.* For 30 days they did this, reporting regularly to their doctor. Then doctors wrote the reports . . . of which three are reproduced above.

And these cases are but a beginning. All told, 113 women began the treatment with enlarged pores, and ended the test with the problem either entirely or largely solved. Acne was helped 106 times . . . blackhead conditions improved on 103 faces. Excessive oiliness was corrected in 115 instances . . . dry, scaly skin for 81 patients.

And even those rare normal skins were often made finer in texture, smoother, more softly petal-like under the faithful use of Woodbury's.

Women found their skins invigorated, stimulated by Woodbury's Facial Soap . . . even some who had labored under the impression that they "couldn't use soap" on their faces!

Make a thorough test of Woodbury's Facial Soap. Try it, if you like, in comparison with your present skin care method.

If Woodbury's Facial Soap cost a dollar a cake instead of only 25¢, it would still be the most economical and surest way to skin loveliness. Woodbury's may be had at all drug stores and toilet goods counters, or mail the coupon.

STATEMENT FROM W. J. HIGHMAN, M. D. (One of the Country's Leading Dermatologists)

"I have examined the statements made in this advertisement. They are correct and in accord with the reports of the fifteen dermatologists who conducted the comparative tests . . . These dermatologists are known to me as skin specialists of the highest professional reputations, and as outstanding physicians in their chosen fields."

(Signed) *Walter J. Highman M.D.*



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MAY WE SEND YOU DAINTY SAMPLES?

JOHN H. WOODBURY, INC.
1004 Alfred Street, Cincinnati, Ohio

If you live in Canada, address John H. Woodbury, Ltd., Perth, Ont.

I would like advice on my skin condition as checked below, also trial cake of Woodbury's Facial Soap and generous samples of two Woodbury's Creams and Facial Powder. I enclose 10¢ to partly cover cost of mailing.

Oily skin <input type="checkbox"/>	Flabby skin <input type="checkbox"/>	Sallow skin <input type="checkbox"/>
Dry skin <input type="checkbox"/>	Coarse pores <input type="checkbox"/>	Pimples <input type="checkbox"/>
Wrinkles <input type="checkbox"/>	Blackheads <input type="checkbox"/>	

Name _____

Address _____

City _____ State _____



DISTINCTION FOR DAYTIME



• **FROCK No. 5610**—The crossed vestee of this one-piece frock of canton crêpe from Foremost Fabrics contrasts smartly. Designed for sizes 32 to 44

• **ENSEMBLE No. S3496** Chongaleen, Forstmann's wool, is used for this wearable suit. The blouse is of contrasting flat crêpe. Designed for sizes 32 to 40

• **REDINGOTE No. 5611** The one-piece frock and the chic redingote are made of printed and plain materials from Mallinson. Designed for sizes 14 to 20

• **FROCK No. 5612**—Fullness is concentrated at the front and back seams of this one-piece frock of printed crêpe from Cheney. Designed for sizes 14 to 20

• **FROCK No. 5609**—Short cap sleeves are a smart feature of the one-piece frock of shantung from the Jersey Silk Mills. Designed for sizes 32 to 42

• **FROCK 5608**—A peplum gives the effect of a two-piece frock to this slenderizing model. The printed silk is from Onondaga. Designed for sizes 14 to 20



DESIGNS FOR PRACTICAL DRESSMAKING

5612

5609

5608

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 119



It has remained throughout all history, the most prized of man's possessions—a Good Name! Mere money cannot purchase it, nor can this surpassing reward be had for the claiming. To be won, it must be deserved, and it can be held only through keeping faith. Five brand-new Straight Eight Models have been created, not simply for the temporary aim of excelling competition, but for the enduring purpose of adding new luster to, and wider confidence in, the good name of Auburn.

All Custom Models Have Free Wheeling

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA

AUBURN
POWERED BY LYCOMING

Custom models 8-98A: 5 pass. 2-door Brougham \$1145; Business Man's Coupe \$1195; Convertible Cabriolet \$1245; 4-door Full Sedan \$1195; Convertible Phaeton Sedan \$1345. All Custom Models include Free Wheeling. Standard models 8-98: 5-pass. 2-door Brougham \$945; 4-door Full Sedan \$995; Convertible Cabriolet \$1045; Convertible Phaeton Sedan \$1145; Business Man's Coupe \$995. All prices f. o. b. Connersville, Indiana. Equipment other than standard, at extra cost.

Instantly

have a skin as soft
as velvet with the
Linit beauty bath

Merely dissolve half a package or more of Linit in your tub, bathe in the usual way, using your favorite soap — and then feel your skin! It will be wonderfully soft and smooth.

After the soothing Linit Beauty Bath, powdering is unnecessary, because Linit leaves just the right amount of powder on the skin, evenly spread and without excess. You will find that Linit eliminates "shine" from the neck and arms, harmlessly absorbs perspiration *without clogging the pores* and does away with the inevitable damp or semi-dry feeling of the skin that usually follows an ordinary bath.

Starch from corn is the main ingredient of Linit. Being a pure vegetable product, it contains no mineral properties. Doctors and dermatologists who realize the purity and soothing qualities of starch from corn generally recommend it for the tender and super-sensitive skin of young babies.



LÉON DE VOS

The new fitted case from Charles of the Ritz is the "Traveller," equipped with complete facial preparations and a secret compartment for jewels; from Altman

ON HER DRESSING-TABLE

EVERY one takes beauty seriously to-day—those who seek it and those who administer it—, and the sincere beauty specialists bring to their treatments every possible beneficial feature they can develop. The latest step in this direction is the installation of a physician in the Dorothy Gray Salon. This physician has no concern with the cosmetic side of the salon, but consults with individual clients in his office and prescribes for any internal disorders that may be retarding the quest for beauty. The medical service is available without charge to all of the salon clients, and the element of working for beauty results in a beneficial zeal on the part of the patient in carrying out medical counsel.

In the salon itself, two new types of treatment have been introduced. The first of these is an "Alimenteau" treatment, and an inclusive and deluxe procedure it is! It begins with breathing exercises, which, in the Yogi manner, relax the nerves while stimulating the circulation. Then, the back is treated to a thorough manipulation and massage, and the face to a rejuvenating treatment in which an astringent masque is fashioned to model the contours. During this, the eyes are refreshed by soothing eye packs, and astringent pads are placed beneath, to ward off encroaching wrinkles under the eyes. The whole proceeding is completed by a finished and flattering make-up.

The second treatment is labelled simply the "Blackhead Treatment," and its every step is directed towards banishing these annoying blemishes. It is a businesslike procedure devoted to opening the pores, softening the blackheads, removing them, and closing and refining the pores by an antiseptic pore paste, and it is a type of treatment about which many women will be glad to know.

Every so often we become dissatisfied with our general state of physical being. It is not so much that we are too fat or too thin. It is more the sense that we are stiff, unsupple; that we do not endow our clothes with the grace of movement they especially require of us this season. If we live in or about New York, there is a place where we can go and shed this feeling in a remarkably short time. This is the studio of Don Oscar Becque in Carnegie Hall, where dancing classes are conducted that have very little to do with our more accepted meaning of the term dancing classes. The purpose of Mr. Becque is to instil in his pupils a natural ease of body, the grace that comes from supple, well-exercised muscles. There are no dance forms or steps to learn. You start with simple, rhythmic motions and, as your body becomes more pliant, progress to more difficult ones. If you feel self-conscious at first, you lose that in the feeling of ease and natural grace that replaces the stiffness that you have allowed to creep into your postures. These lessons are to be had privately, by appointment, or in classes in the late afternoon, so that those who are occupied with business during the daytime can attend.

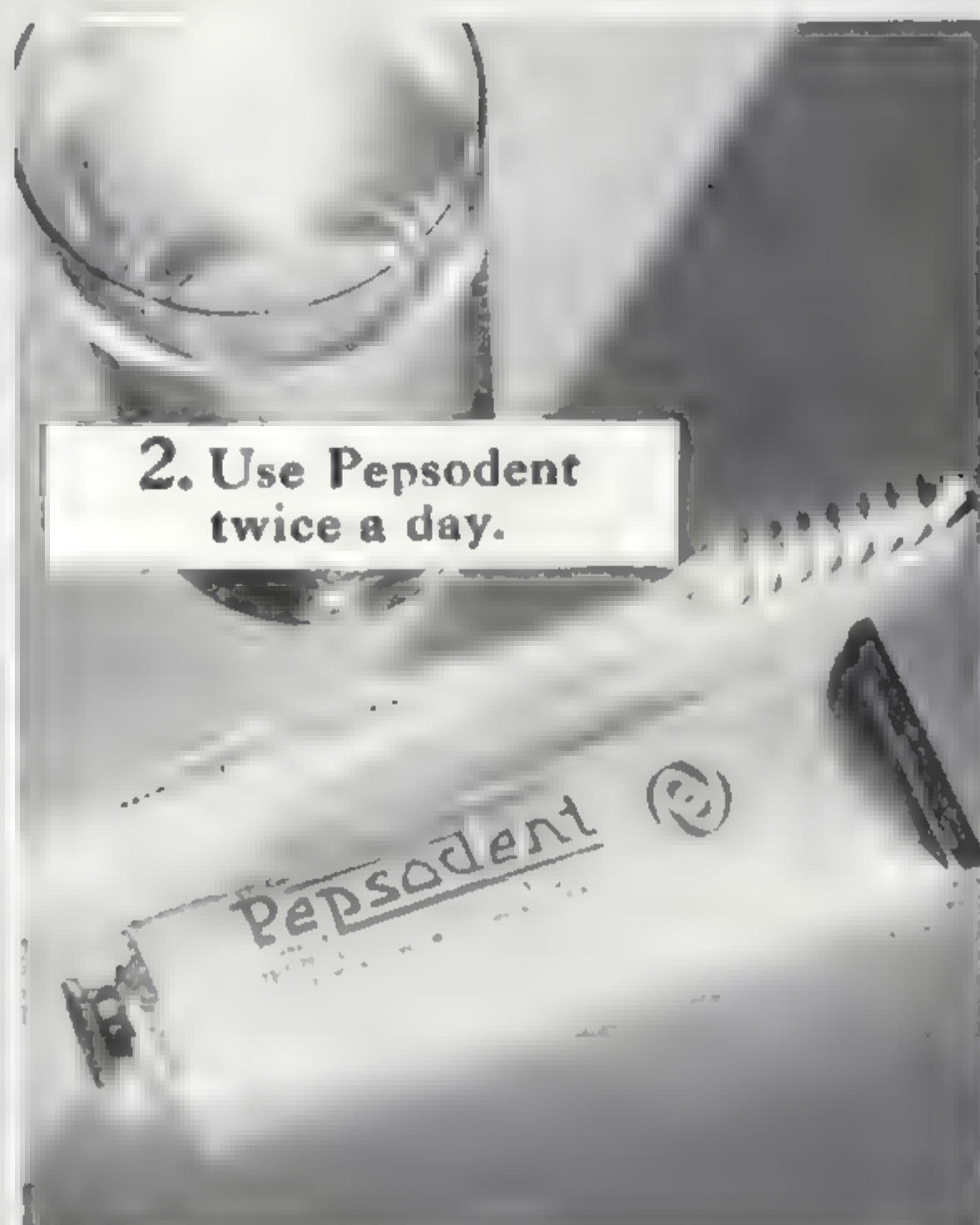
Only too often, in selecting our beauty preparations, we feel creeping over us a doubt as to whether we are buying precisely the preparations that will most benefit our own particular face. We wish there might be some one who knew more about it than we, to look over our shoulder and advise us. Theoretically, Charles of the Ritz has put himself in this very position of adviser, by means of a new device known as the Révélateur Process. While this involves a complicated chemical procedure, it is very simple so far as the one being advised is concerned. You write to Charles at his salon at (Continued on page 100)

Do these three things . . . to have strong, healthy teeth



1. Include these in your daily diet:

One or two eggs, raw fruit, fresh vegetables, head lettuce, cabbage or celery, $\frac{1}{2}$ lemon with orange juice. One quart of milk, and other food to suit the taste.



2. Use Pepsodent twice a day.



3. See your dentist at least twice a year.

Teeth neglected today may inflict a costly penalty

this is no time to economize with health

FOR your health's sake, don't carry economy too far. If you need dental treatment don't delay because of the few dollars you will pay in dental fees. Neglect a tiny decay cavity in your teeth and you may pay for it with heart trouble or rheumatism. If you escape that, or something worse, the best you can hope for is expensive bridgework in the future.

Take care of teeth—remove film

Keep teeth in repair. Keep Pepsodent tooth paste at hand and see that the whole family uses it. Those are two important ways to save both health and money.

Pepsodent frees teeth of the stubborn, clinging coating known as *film*. Remove film and you remove the millions of acid-producing bacteria that destroy the tooth's delicate enamel—that cause many other commonly known disorders.



Film

is found by dental research to play an important part in tooth decay . . . to cause unsightly discolorations on enamel. It must be removed twice daily.

You remove the unsightly stains that film absorbs from food and smoking. These are mistaken by most people as the natural color of teeth.

To remove film more effectively than by any other method except your dentist's cleaning, Pepsodent was developed. That's why it is called the special film-removing tooth paste.

Pepsodent contains no pumice, no harmful grit or crude abrasives. It has a gentle action that protects the delicate enamel. It is completely **SAFE** . . . yet it removes dingy film where ordinary methods fail.

Try Pepsodent today—it is an important adjunct in possessing lovelier, healthier teeth through life.

NEWLY DISCOVERED
Pepsodent
Antiseptic Mouth
Wash
NOW at your
nearest druggist's

Amos 'n' Andy brought to you by Pepsodent every night except Sunday over N. B. C. network. 7:00 p. m. on stations operating on Eastern time. 10:00 p. m. on stations operating on Central time. 9:00 p. m., Mountain time. 8:00 p. m., Pacific time.

Pepsodent—the special film-removing tooth paste



IN endless handbags you could find tucked away a tiny Venus Traveling Package. In each one there are three full sized Venus sanitary napkins pressed tightly to unbelievably small size and ready to be shaken out again to downy softness.

EACH one is made of purest surgical cotton enclosed in a knitted cover (*not harsh gauze*) that is shaped and stitched so that Venus napkins conform to every dictate of today's fashion.

EVERY year more women are adopting the carefree habit of having a Venus Traveling Package in their purse or overnight case.

THE very finest stores in each city will be glad to supply you.

VENUS CORPORATION
1170 Broadway, New York, N. Y.
1013 Cooper Bldg. Los Angeles, Calif.

BLOUSES AND GILETS VARY A COSTUME

• **BLOUSE No. 5620**—A striped blouse is a sign-post of the season. The tuck-in version is sleeveless, of Schwarzenbach Huber's wash silk. Designed for sizes 14 to 42



• **BLOUSE No. 5620**—The same blouse may be of crêpe de Chine, with short, set-in sleeves, a simulated front buttoning, and pleating. Designed for sizes 14 to 42



• **GILET No. 5621**—This very practical gilet of flat crêpe has a V front opening and a narrow collar with jabot lapels. Designed for sizes small, medium, and large

• **GILET No. 5621**—Another version of the gilet is of eyelet batiste from Lehman. It is collarless, with crossed lapels. Designed for sizes small, medium, and large



Hal Phufe



The first spring suit in

CHECKS AND PLAIDS

by Bergdorf Goodman



Spring gets off to a good start in this suit of brown-and-white shepherd's check . . . just plaid enough to be in the mode . . . just classic enough to be good on its own merits, worn with a plain scarf when more conspicuous plaids seem overdone. Or you may choose the dark cloth town suit, or the country tweed, or the soft ratiné suit . . . sure of Bergdorf Goodman chic and Bergdorf Goodman fit in all.

BERGDORF
GOODMAN

ON THE PLAZA NEW YORK





Mrs. Alister McCormick Mrs. Adrian Iselin ■ Miss Helen Choate

*"The best way to
remove cold cream we
ever found"*

say **LEADING SOCIETY WOMEN**

WHAT is your own way of removing cold cream?

Towels? Old linen? "Rags"? Ordinary tissues?

You've tried them all, no doubt, and found them untidy, unhygienic, extravagant, ineffectual.

Now prove for yourself the dainty economy, the practical convenience of Pond's Tissues, the greater beauty they bring your skin.

These ample, firm, soft Tissues are 52% more absorbent than ordinary tissues, as proved by laboratory test, hence they remove cold cream more quickly, more thoroughly. "They make old methods seem extinct as the dodo," says Miss Helen Choate.

POND'S TISSUES ARE SOFTER . . .
SO MUCH MORE ABSORBENT

In an instant they blot up all the powder, make-up, dust and grime that otherwise would clog the pores, disfiguring the skin. This greater absorbency is vital to protect delicate complexions, for dirt and oil left in the pores clog and give a murky tone to your skin.

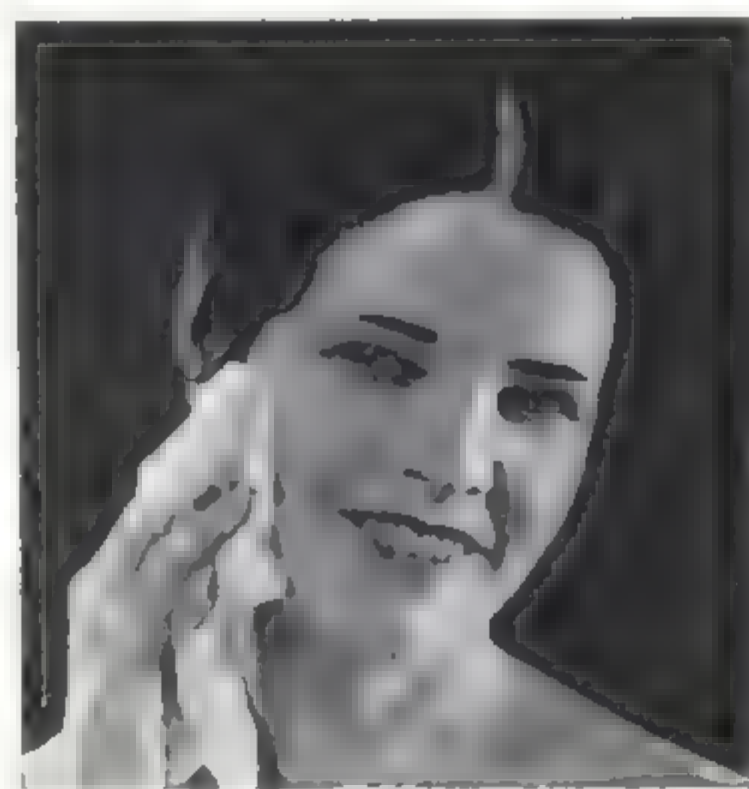
No wonder these leading society

women say, "Nothing else ever removed cold cream so perfectly." You, too, will find this true. Try them and see for yourself!

**MARVELOUS AS HANDKERCHIEFS
WHEN YOU HAVE A COLD**

Pond's Tissues are marvelous as handkerchiefs when you have a cold. You use them just once and throw them away, thus escaping the danger of reinfection. Wonderful, too, for children and babies, for traveling, etc. Keep generous supplies always at hand, in kitchen, nursery, bathroom.

Ingenious boxes keep them always fresh . . . You pull out two at a time. In pure white or the enchanting peach color Parisians prefer. 50¢ and 25¢.



(Below) Pond's Tissues are "the best way to remove cold cream"—these leading society women agree . . . You pull two at a time from the dainty box and use them lightly folded or crumpled in the hand.



CHECK OFFER: ☐ FREE sample of Pond's Tissues.
☐ For 10¢ enclosed samples of Pond's Tissues, Freshener and famous Two Creams.

Pond's Extract Co., Dept. D, 110T Hudson St., N. Y. C.

Name _____ Street _____

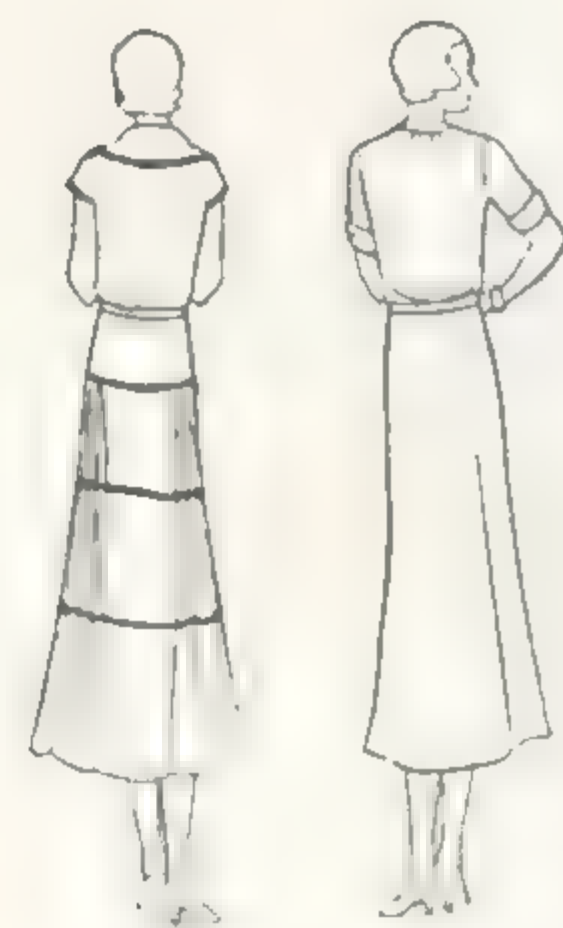
City _____ State _____

Copyright, 1931, Pond's Extract Company

NEW COTTON PRINTS ARE COOL AND CHARMING



5616



5617

• FROCK No. 5616—Cotton prints are very smart, this year. One from the Federated Textiles fashions this one-piece frock with a shirred skirt giving a tiered effect, cap sleeves in one with the frock, and a surplice collar. Designed for sizes 14 to 20

• FROCK No. 5617—The shaped vestee and cuffs are a becoming note of contrast in this one-piece frock of cotton print. The skirt front, with an inverted pleat at the centre, joins the upper section in a shaped line. It is designed for sizes 32 to 44

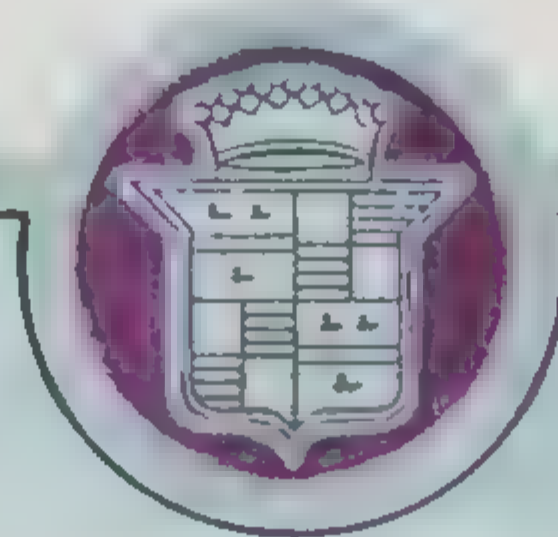
DESIGNS FOR PRACTICAL DRESSMAKING



It is impossible to arrive at an adequate conception of the Cadillac V-16 until you have experienced a demonstration—for there is no mode of transportation, whether on land or sea or in the air, more completely luxurious than travel in this distinguished car.

Custom Coachwork by Fleetwood Priced from \$5,350 to \$15,000 f. o. b. Detroit

C A D I L L A C V - 1 6



CADILLAC MOTOR CAR COMPANY

DIVISION OF GENERAL MOTORS

It must be Spring!

When the song of a new season sings in your blood, and every ribbon of road that unwinds is a highway to adventure, then . . . follow new trails! And with the breath of returning spring, mingle the fragrance of a well-loved cigarette . . . a cigarette which is laden with sunshine, mellow with the choicest leaves of fine tobaccos . . . more satisfying than any other you will ever find. There's only one like that: It's Camel.





The clock in the photograph above is LYNN, with Westminster tubular chimes and gold dial. Price \$325

"Late again! We'd better get a Telechron[★] Clock"

HOSTESSES' nerves are calmer now. Servants are seldom disgruntled. Roasts don't come to the table overdone. Dinners planned for eight o'clock begin at eight. All because Telechron electric time has made it almost unpardonable to be late for a social engagement!

A Telechron Clock keeps its owners on time. It owes its uncanny accuracy to the Telechron Master Clock in the power house.

By checking generator speeds to keep them constant, Telechron Master Clocks assure accurate time service to the alternating current electric outlets in your home and office. Simply "plug in" a self-starting Telechron Clock and this modern necessity is yours!

Telechron Clocks and Master Clocks were made for each other. Only clocks marked "Telechron" on the dial can bring true Telechron service.

At a nearby dealer's (listed in the classified telephone directory) you'll find a host of interesting models. Stately grandfather's clocks for hall or stairway. Graceful tambours for the mantel. Quaint banjos for the wall. Attractive uprights for desk or dressing table. All built for beauty and precision.

Telechron Clocks are priced most moderately from \$9.75 to \$55. The Revere Clock Company of Cincinnati, Ohio, manufactures distinguished chiming clocks with Telechron motors, priced from \$30 to \$1000.

★ Telechron is the trade-mark, registered in the United States Patent Office, of the Warren Telechron Company.

WARREN TELECHRON COMPANY
ASHLAND, MASSACHUSETTS



» Bullfinch—Mahogany Banjo. 20½ in. high, \$19.75 «

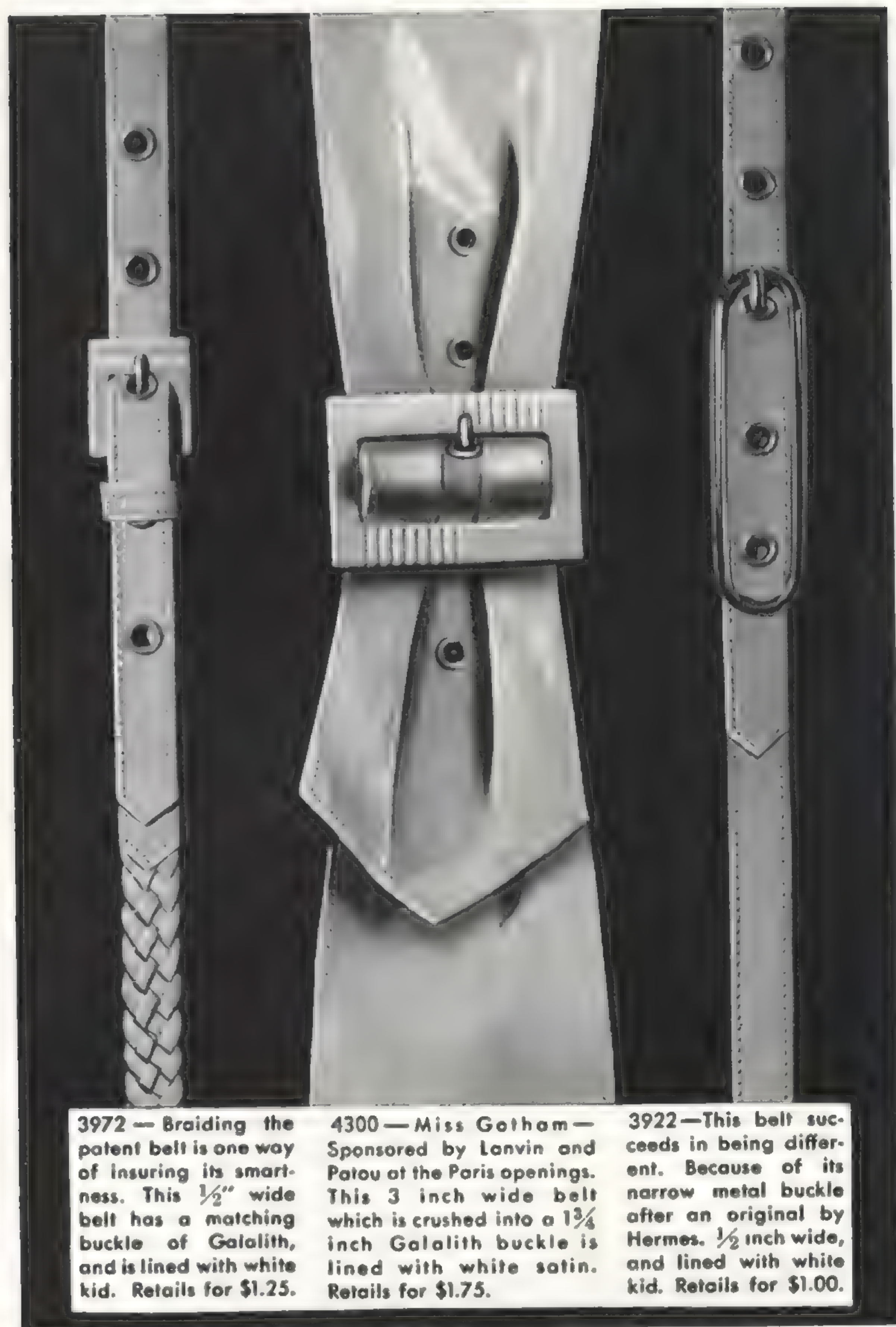
Telechron



» Hostess—For the kitchen. Moulded case. \$9.75 «

FROCKS FOR THE LAST DAYS OF SCHOOL

AND FOR VACATION



SLOTE & KLEIN

present

PATENT BELTS

in 20 different Spring Colors

Wide belts . . . narrow belts . . . crushed belts . . . braided belts. All colorful, beautiful, Paris-inspired belts, with new and original buckles.

Also the same range in Suedes. Slote & Klein offer this variety through all the better department stores.

SLOTE & KLEIN, Inc.

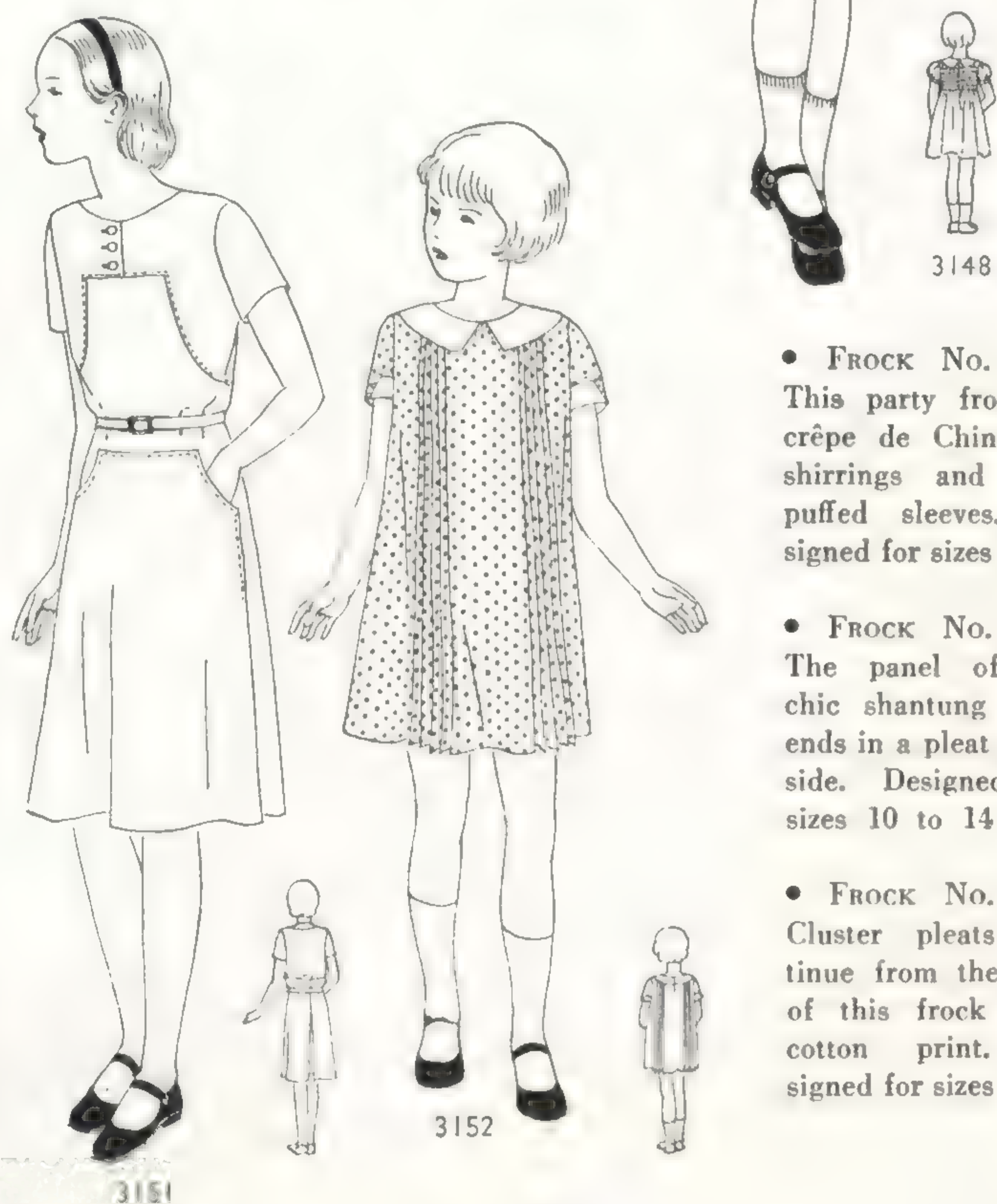
49-53 East 21st Street, New York

The World's Largest Manufacturers of Quality Belts for Women
(Wholesale Only)



- FROCK No. 3149
The shaped collar and closing of this frock is trimmed with pleating. Designed for sizes 2 to 8 years

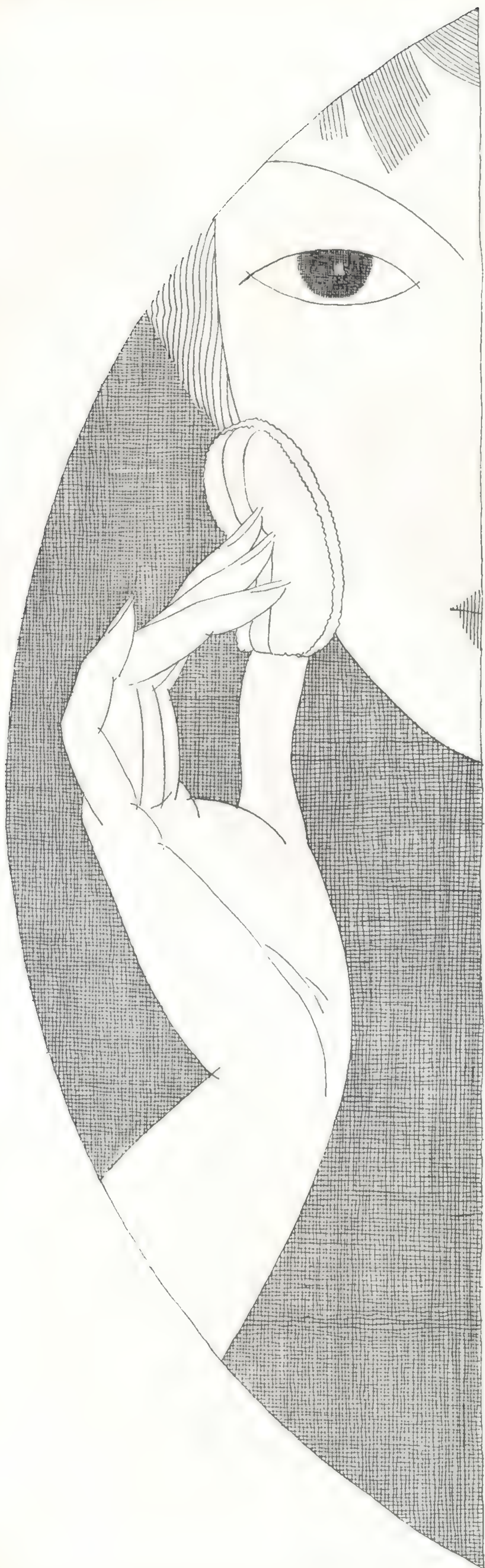
- SUIT No. 3150
The straight trousers of this linen suit button to a side-closing blouse. Designed for sizes 2 to 6 years



- FROCK No. 3148
This party frock of crêpe de Chine has shirrings and little puffed sleeves. Designed for sizes 2 to 8

- FROCK No. 3151
The panel of this chic shantung frock ends in a pleat at the side. Designed for sizes 10 to 14 years

- FROCK No. 3152
Cluster pleats continue from the yoke of this frock of a cotton print. Designed for sizes 2 to 8



Often sought, seldom found— a powder that blends with the skin

Smart women have learned one of the most important lessons in make-up—that a natural skin only comes when the powder actually blends with the natural skin tone.

The beige shade of Primrose House Chiffon Powder brings out all the lights and color of the skin. No wonder it has become the favorite this season. Primrose House Chiffon Powder is so fine in texture that it never cakes or clogs. It gives a soft, smooth finish and clings for hours and hours.

This luxurious \$3 powder is now housed in a smart, new silver and yellow box fitted with a fascinating, button-down flap. It also comes in a smaller size at \$1—and can be had in other lovely shades besides beige.

Ask for Primrose House Chiffon Powder at any better class drug or department store—or send direct to Primrose House Salon, 595 Fifth Avenue, New York City.

Primrose House

“Here Dwells Youth”

P UT ON MUM

SLIP INTO YOUR DRESS

AND GO!

"WHY MAKE a problem of perspiration odor?" ask a million Mum users. "Take care of it the modern way . . . not a minute wasted, not a bit of effort . . . yet complete protection."

Protection is so easy these days—with Mum! No elaborate directions to follow. No waiting.

Any time, during the day or evening, a fingertipful of this magic snowy cream to each underarm—and you're safe!

Safe from the odor of perspiration which brands a woman—or a man, for all that—as quite a little lacking in the niceties of life.

In these modern days women know that soap and water and a dash of perfume will not protect them from unpleasant underarm odor.

A quick application of Mum—that's the modern way. Simple, speedy, and absolutely sure!

It protects you, it protects your clothing from that taint which fabrics so quickly absorb. And without harming the fabric!

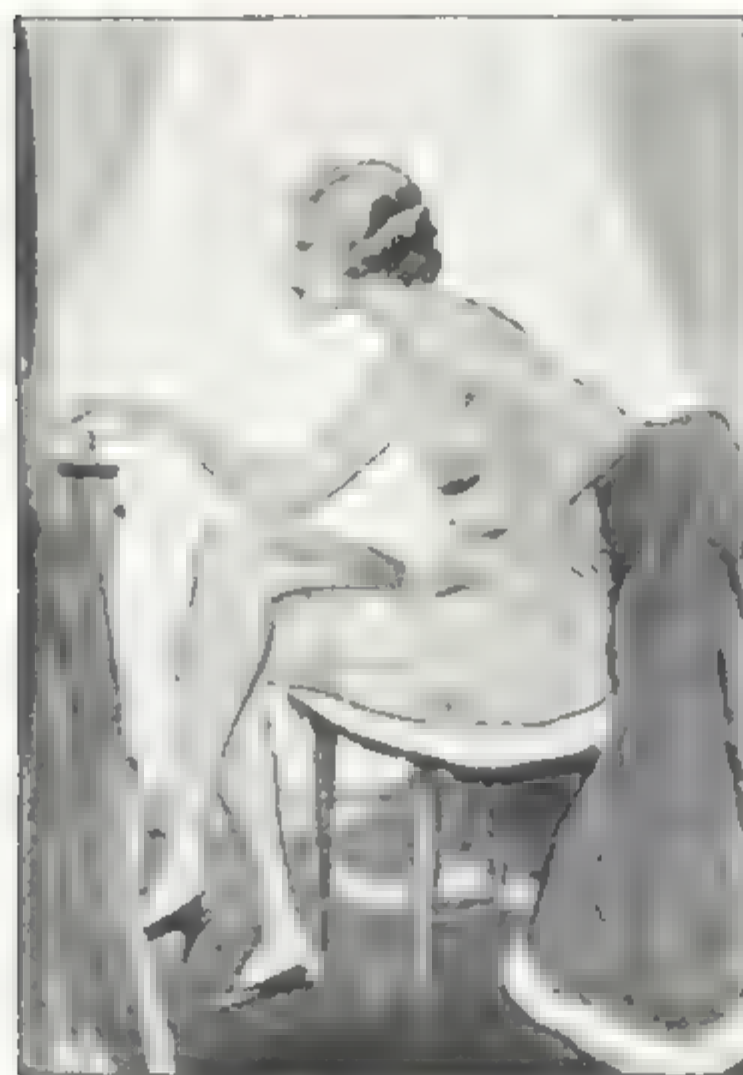
There's nothing irritating to the skin in Mum. It has such a cool, soothing, refreshing feel. In fact, you can use Mum right after shaving!

And think of this—Mum rubbed on the hands after you have had to prepare onions or fish, or use gasoline or dry cleaner, will absolutely kill every lingering odor! It soothes and softens the hands, too.

Mum doesn't interfere with Nature's normal perspiration. It simply destroys unpleasant odor.

Use Mum any time of day—before dressing or after! At toilet goods counters everywhere, 35c and 60c. Mum Mfg. Co., 80 Varick St., New York, N. Y. Canadian Address: Windsor, Ont.

MUM



ON SANITARY NAPKINS
You will also be grateful to know that Mum on sanitary napkins gives complete protection from unpleasantness.

THE ECONOMY RACKET

(Continued from page 82)

deuce in poker—all things to all occasions. Do not buy these accessories at random. Pick them up separately, but think of them in sets. Spend quite a bit, if you find something really new. Dark blue antelope gloves, for instance, will make any one overlook your old string beret. A red patent leather purse is a good smoke screen for the dress made of a remnant. Almost all coats, nowadays, are made like dresses and can be worn if you are lunching at a smart restaurant—from the tomato-juice to the demi-tasse, —without revealing last year's spring dress and thus spoiling your command of the maître d'hotel situation. If your total effect reeks of the peerage, he will smile even if you order nothing but an omelet. Such is the sad truth about waiters.

Take the coat at the left on page 82, for instance—in black. Wear a black skirt with a white sweater blouse, black suède gloves stitched in

white, and a black straw jersey cap and bright Kelly-green scarf, plain or plaid, for every day. For best, switch into a black-and-white printed dress or, better still, an all-white dress, white gloves, and a white caracal Ascot scarf. This all-white dress, by the way, is a new racket—and, if you want to look like a Lady Abdy for \$39.50, at an afternoon wedding, this is the way to do it. You can dye the dress and use it up in the autumn. If you buy your coat in navy-blue, you might wear a red, white, and blue dress, a blue hat, and carry a red purse. Or you might vary that with a straw coloured dress, yellow muffler, and the new navy-blue antelope gloves—or transform the whole costume by wearing a blue-and-white dress with a white belt and accessories. The variations of accessories are endless, and, if you are really clever, you will be able to slip a good many camels through the needle's eye.

ON HER DRESSING-TABLE

(Continued from page 92)

the Ritz-Carlton in New York and ask that a "Révélateur" pad be sent you. This has been specially treated so that it is sensitive to the natural oils of the skin, and, in the morning (after having gone to bed the night before minus any creams or lotions, but with the face thoroughly cleansed), the pad is wiped carefully all over the face, pressing firmly on each side of the nose, over the forehead, and around the mouth. The pad is then sent back to Charles of the Ritz, where it is put through a chemical process that reveals the characteristics and requirements of the skin under consideration. With this analysis at hand, Charles prescribes the treatment best designed to benefit this skin.

Jay-Thorp has imported a new French soap for the bath, in convenient large cakes that float about obligingly in the tub. They are green, with violet fragrance, or pink, with jasmin, and, as is always the case with Jay-Thorp preparations, they make a delightful gift—to yourself or any one else.

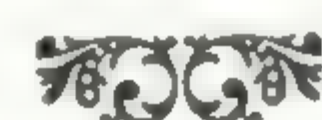
Bertie has introduced a new and practical item for the air-minded in the guise of a "Take-Off Kit." While this measures only six by four and a half inches, it contains a comb, brush, tooth-brush, tooth-paste, and complete equipment for make-up, all in miniature, but none the less efficient. According to official registered weight, this is no heavier than a mere fifteen and a half ounces. Even for those who travel by the more usual methods of motor or train, this will prove a welcome overnight accessory. It is to be found in the toilet-goods sections in many of the larger shops.

Women who like having their beauty preparations few but effective will be interested in a trio of preparations introduced by Madame Leontine. There is a cleanser in meal form that is simply applied by scattering it on

a wet wash-cloth and bathing the face with warm water. There is a saline application that works as a stimulant and helps in healing blemishes. And there is a tissue cream of marked emollient properties. These are to be varied in combinations according to the type of the skin under treatment, and they can be purchased at the toilet-goods section at Wanamaker's.

This is the time when the permanent wave acquired last autumn begins to be conspicuous by its absence, and considerations of a new wave arise. One shop in which this can be given with skill and acquired in comfort is Theodore's, in East Forty-Eighth Street. Theodore, himself, gives each wave, and his ability has been perfected by a long apprenticeship in Vienna, Paris, and New York. He has many devices that make for individually perfect waves. If the hair is of the new longer length, he waves the top hair with a spiral process, to start the wave close to the scalp, and the sides and back by the *croquinal* process (waved from the ends inward), to ensure little flat curls. With shorter hair, he uses the spiral wind, with a double twist on the back locks.

While this shop includes several types of machines, the new portable outfit is amusing, and what is more important, it is very comfortable for the patron. There is a minimum of little gadgets to pull at the scalp. There is no overhead scaffolding with its antennæ. With this new machine, the hair is wound on rods and bound with tin-foil wrappers, tiny sockets like Christmas-tree wiring are inserted into the rods, and that's about all there is to it, so far as you are concerned. You may get up, move around, telephone, have a bit of luncheon or tea during the process without the slightest inconvenience, and the end finds you with a soft, regular wave that readily falls in place.



**"I use Kleenex
and I know
my complexion's
safe"**

Marian Nixon

Why cold cream should always be removed with Kleenex . . . a beauty talk with one of the loveliest actresses of the screen.

SUCCESSFUL beauty culture inevitably must start with super-cleanliness. Only when the skin is completely clean is it safe from skin troubles.

Yet many women fail in this—their first and greatest duty to their complexions—in the very cleansing process! They use cleansing cream to ensnare the finest particles of dirt—then attempt to remove both cleansing cream and dirt with a greasy, germ-laden "cold cream cloth" or a half-soiled, unabsorbent towel. And then wonder why blackheads threaten . . . why pores grow large and relaxed.

Kleenex—advised by famous beauties

This problem of thorough cleanliness has been solved by beautiful women of the stage and screen. They have discovered that nothing *cleans* like Kleenex. These delicate, powerfully absorbent tissues attract dirt like a magnet. Tissues soft and snowy—and more sanitary than a freshly laundered towel.

One of the loveliest of famous Kleenex users is Marian Nixon, petite favorite of thousands of movie goers. Her fresh, clear skin might be envied by almost any woman.

Miss Nixon understands the importance of thorough cleansing. "I shouldn't feel my face was clean unless I used Kleenex to remove the cleansing cream," this popular star says.

"Occasionally I see girls actually invite skin trouble by ignoring the recognized methods of scientific care. This has always seemed absurd to me. When there's one right way, why take chances? I use Kleenex, and I know my complexion's safe."

MARIAN NIXON

"Why take chances with half-clean towels and cold cream cloths? These methods are inefficient and unsanitary, often leaving a residue of powder and fine dirt in the pores. Kleenex is so beautifully absorbent—so soft and pleasant to use."

Your complexion is worth this same conscientious care. Your complexion, too, is worth Kleenex.

Ask for Kleenex at any drug, dry goods or department store. It comes in exquisite tints as

well as white, in three sizes—25 cents, 50 cents and \$1.00. Prices are the same in Canada.

Use for Colds—in Place of Handkerchiefs

Kleenex users have discovered what perfect handkerchiefs these gentle tissues make. Now, doctors are using and recommending Kleenex to their patients! Many schools teach its use. Kleenex prevents self-infection, during a cold, from a germ-filled handkerchief.

KLEENEX COMPANY, Lake Michigan Building, Chicago, Ill. Please send free supply of Kleenex.

Name _____

Street _____

City _____ State _____

In Canada, address: 330 Bay Street, Toronto, Ont.

V-4

KLEENEX CLEANSING TISSUES

TIPS ON THE SHOP MARKET

(Continued from page 87)



Showers....

Not even a mud splash mars the smart look of Bijou stockings! They're beautiful—and like all perfect things have an air of conscious adornment.

Sheer even silk.... decorative hem you'll like.... colors by Grison of Paris—Bijou is a stocking you welcome on sight. And it does wear! Sheer—Chiffon—and Service Weights... \$1.95—\$1.65—\$1.35.

Blue Line Hosiery Mills, Inc.—New York Office and Salesroom
267 Fifth Avenue Mills—Denver, Pa.



There is a nice one at the Lilian Sloane Sports Shop on Madison Avenue. A Talon fastener slides from hem to neck-line—a rain-drop wouldn't have a chance. Any one with a weakness for sports things will be practically defenceless in this shop. There's a white, one-piece, square neck-line bathing-suit that's as good as anything I've ever seen. You may have it in black or other colours, but if you are well-boned and less than one hundred and ten—take the white. Very, very thick knitted wool, with a more tightly knitted band at the waist and each leg, and a Talon slide fastener down the back—should you like to burn to your waist-line. The white flannel trousers to be seen in this shop deserve several encomiums, too. Unlike many trousers, they make you look divinely hipless, and hidden pleats on each leg flare in a nautical fashion. I can't refrain from bringing up, too, the two-piece cotton mesh golf dress with pleats at each shoulder-blade to accommodate your lustiest swing; the Paisley two-piece dress of challis—that cool-as-linen wool your grandmother can tell you a thing or two about; the white tuck-in shirts with wool mesh yokes; the polo coats.... I have to stop somewhere, much as I hate to.

- If gang-planks and cockpits and the racy beauty of leather travelling-bags mean more to you than all the frills of Paris—turn your restless footsteps into Miss Penn's shop on Madison Avenue and ask to see her new airplane bag—a smart, bantam-weight affair made to overcome those irritating weighing-in preliminaries at the field. It's of pigskin, hasn't any frame, hasn't even any stiffening, so you can flatten it out like a sheet of paper if you want to put it in your trunk later. A Talon fastener holds it snug, and the spacious insides include an envelope bag—snapped in so you can take it out and carry it on the street—, a passport-case, a pocket for visas and papers, and a mirror and card-case. You might, also, let Miss Penn show you her European travelling-bag—a satchel-shaped affair that helps to make travelling painless.

All in all, this shop is a mine of good ideas in all types of bags. You know how flat town bags often bulge by the time you have all your precious bijoux in them. Here's one that won't. It's thin and flat when empty, and, when you stuff it, it automatically takes an interesting hexagonal shape, without any crazy bulges. Order it with the cut-out leather monogram that is exclusive with this shop. One last tip—if you have a pet leather bag that is woefully scratched, it can be regummed here. The bag doesn't have to originate from this shop either. Miss Penn is nice that way.

- It was up in a Canadian shooting-lodge where I had my first personal encounter with homespun blankets. About the second nicest product of that Northern neighbour of ours, to my way of thinking. But they are hard to find in these parts. I discovered some at the Maison de Linge on Madison Avenue. Not the heavy

Canadian type—these are as light as a puff of zephyr, actually no thicker than the lacy tweed of your best Schiaparelli. Your country house ought to have them by the dozens—your guests will rise up and call you blessed if it has, for they are the perfect summer blanket. Blue-heather, orchid, green—any shade you like and sizes for chaises longues as well as the standard bed sizes. And, even the most deflated budget won't mind their price. In this same pleasant shop, I saw lovely table-linens for the country, too. Al fresco lunch on some of these cloths could scarcely be improved upon. For instance, that pale green one with white daisy appliqué, or the yellow one with water-lilies.

Since it is next to impossible for me to pass a case of pyjamas without snooping about a bit, I, as usual, humoured myself. Some one here, I muttered, has pyjama judgment. Nothing less could account for that Paisley pyjama with the cape, the navy-blue and white nautical ones, the brown plaid printed silk, and the shantung ones—one of which has a sports silk coat that you can wear with other things.

- The unbridled rage for Algerian colours is now cropping out in summer sports bags. Given a chalk-white outfit, a splurge of colour in your bag is an excellent notion. Some of the nicest I've seen are of antique cotton brocade, with white backgrounds and primitive embroidery in strident blue, red, and green. Copies of Molyneux bags, they are, and the Dorette Shop, on Madison Avenue, has any number of them—and any number of other nice bags, too. One funny, barrel-shaped piqué bag, called the up-side-down bag, with a Talon fastener diagonally across it, has the distinct advantage of being immune to upsetting. This small, serene shop has more temptations per square inch than you'd believe. Necklaces of Sudan amber beads—utter strangers to me—that have a strange African attraction. A copy of Maggy Rouff's turquoise-and-black wooden necklace that is rugged and sports-like. A copy of Maggy Rouff's blue glass necklace—to be technical—three shades of blue glass rondelles twisted in spirals and intermingled with silver balls.

- There are some decorative cotton fabrics on this small island that are good enough to hang up on that wall space where you've always hoped to put an original Bracque or Picasso Abstraction. The Metropolitan, Stockholm, and a lot of other museums think so highly of them, they've had exhibitions in their honour. One—a "Still Life"—is a gigantic panel in the perfect modern idiom. Another, "The American Scene," has all the qualities of a primitive. "The Aiken Drag" is an historical sporting print. "Green Pastures," a landscape tapestry. Ruth Reeves designed them, and they are printed on cottons of various weights, depending on whether you want them for panels, furniture upholsterings, window-drapes, or glass curtains. W. and J. Sloane alone in New York have them. (Continued on page 104)



Apply with cotton or finger tips for instant, soothing cleansing.

Remove with cotton, cloth or tissue. Note deposit of pore-dirt.

New Liquid Petalis dissolves pore-dirt instantly . . . gently

Women wondered . . . as chemists labored. Who would be the one to give them the ideal skin cleanser? Now, at last, a brilliant young chemist achieves the impossible and offers Liquid Petalis!

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Petalis Softens . . . it soothes harsh, chapped skin, leaves it exquisitely soft . . . really perfect for smooth, smart makeup!

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Silk boucle is the mode of the moment. In stunning, vibrating colors. In supple Peck & Peck fashions that are no end young and flattering. Three piece boucle suit. Hand embroidered jumper. Ribbed skirt with matching cardigan. In Guardsman Blue, Hawaiian Brown, French Lilac, Chukker Green, Rose Blonde. \$65.



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TIPS ON THE SHOP MARKET

(Continued from page 102)

• A room that isn't a mixture, these days, is apt to be a stuffy bore. A few inconsistencies, a medley of old and new, courage and a little caprice—that's the reigning idea in decoration. That's what the Brownell-Lambertson Galleries believe, and the room they have decorated on their second floor intimates what they can do, if you let them take on your house. What difference does it make if the structural dimensions of the room are brownstone New York? They make a modern room of it anyway. They built the room around two things—a very, very old Chinese panel and a very, very new screen by Agnes Tait. The furniture is Hammond Kroll's imaginative work of ayouswood and satin crotch inlaid with pewter, and the colour arrangement and accessories are by Brewster Board.

And, if any of you feel as strongly about Orrefors glass as I do, the first floor of this gallery will be a pagan holiday for you. You know, or probably you don't, that the Orrefors people have added another designer to their staff—Viktor Lindstrand, whose designs are as modern as their old designers' work was classic. Two bottles in amberish glass with still lifes by this man are very exciting. Maya Grotell's pottery is also well represented.

• New to New York—although many small people of importance in Washington and Philadelphia have worn their things for two or three years—is a gem of a children's shop, Gibby-Thall. The door of their new place on East Fifty-Seventh Street had only been opened five days when I stopped in. It's typically French. Every sewing girl in their workrooms is a native of France. And you don't doubt it when you see the binding, the tucks, the appliqué, the patient work showered on small frocks. Being Gallic, it is vehemently practical. Each dress has an eight-inch hem—so young Angela's growing legs won't outstrip it next year. Each dress has been laundered and shrunk before made. The sleeveless dresses have separate sleeves that may be added later. Panties go with everything. Nine out of ten of the dresses and suits—for Madame Thall is an arch-advocate of brother-and-sister suits—are made of handkerchief or heavier linen—you see Madame Thall belongs to the school of simplicity for children. Even party dresses, in her sage opinion, are perfect in cotton or linen. And a charming dress of pink-and-blue voile marquisette and another one of green and rose linen with tulip appliqué make you heartily agree. Addicted to plaid

as I am, several dresses with tiny plaid gingham skirts and piqué blouses made me wish I were eight again. There were quantities of others, too, to make the rising generation's hearts skip a beat.

• There are two or three recent acquisitions at Rena Rosenthal's shop you should know about—if your own apartment doesn't need to be lifted out of the doldrums, what about all those wedding gifts you will have to give in June? A set of modern tools for the fireplace is rather timely—now that central heating apparatus are about to go on vacation and log fires are the only things to rout the chills of late spring nights. The andirons are simple spheres of chromium metal. The shovel, tongs, and poker of chromium metal haven't an extraneous or irrelevant gadget about them. And the log basket is best of all—a veritable cradle of shining chromium bars. Another new thing is a hanging flower receptacle—perfect for ivy—a large chromium ring, on which rests a half-sphere cup of chromium metal. And one of these days I'm going to sink my little all in one of the coffee sets—probably, the dusky enamel one with wooden-handled cups that hold only about a thimbleful of coffee. Not many people associate Rena Rosenthal's shop with linens, but, once you've seen those vivid German breakfast or luncheon cloths, you'll never forget.

• All that expansion going on down at Macy's has brought about a seventh floor that is literally a seventh heaven for people with decorating urges. If you're on a search for ideas for bedroom décor, there are hundreds of brain-waves here. A staggering line of charming dressing-tables are set before your eyes. Thirty-five of them, to be technical. Draped with taffeta, net, satin, chintz, ruffles, and scallops—the most modest cost less than ten dollars, the most extravagant under one hundred. Near-by, beds of every known or unknown period are set up—each with the correct spread for its particular period. And, if you're in the throes of doing over your windows—either in the bedrooms or down-stairs rooms, here are one hundred different windows, each hung with a different type of casement and over-curtain. There's just nothing this floor doesn't offer to brighten your house—a lamp-and-shade section that was a veritable illumination to me, a larger Chintz Shop, a closet shop, a tapestry room, dozens of others, and last, but not least, the bureau of Interior Decoration to think up things you can't.

TO OUR CONTRIBUTORS

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Scalp troubles? Loose DANDRUFF?

Read letters below—

*they tell much better than we could
the amazing results accomplished by
Listerine in treating scalp disorders.*

MEN and women are constantly writing us of the beneficial effects of using full strength Listerine on the scalp and hair, either as a part of the usual shampoo or independent of it. In many cases they report that Listerine brought relief from scalp troubles after other methods of treatment had failed.

The letters below, selected from many hundreds, show a number of uses to which Listerine has successfully been put. The value of this safe antiseptic lies primarily in its ability to destroy germs almost instantly, and therefore combat infection. At the same time it is soothing and healing to tissue. Lambert Pharmacal Co., St. Louis, Mo.

Relieved Itching Scalp

My husband and I can't find praise enough for Listerine. It sure is wonderful. For months he was troubled with dandruff and his scalp itched him terribly. He'd come home from work so grouchy, that you could hardly speak to him and he'd always say "How can I help it? My scalp itches so badly that it nearly drives me crazy, and I have so much dandruff that I'm ashamed to be seen anywhere."

One of our friends advised him to try Listerine. At first he laughed but I finally persuaded him to try it. He did and with such wonderful results the first time he went right to the drug-gist's and purchased a large bottle. He has been using it regularly once a week and I can truthfully say that he hasn't a bit of dandruff, or noticed any itching of the scalp since he's been using it.

(Signed) MRS. VIRGIL HELBIG
Newport, Kentucky

Ended Baby's "Milk Crust"

When my infant daughter reached the age of four months, a fine film of "milk crust" commonly known as "cradle cap" formed on her scalp. I attempted to soften this film with olive oil, hoping thereby, to release it from the scalp but soon discovered that this treatment was ineffective as the "cap" had thoroughly imbedded itself in the scalp. Combing with a fine tooth comb helped somewhat but was not recommended as it tended to irritate the sensitive scalp and one had to be extremely careful of the soft opening at the top of the head. The scalp not only was unsightly but refused to respond to treatment.

Finally my husband suggested Listerine, two parts of Listerine to one part of warm water, and rinsing the baby's head with this solution.

Skeptical, I gave it a trial for a week soaking baby's head thoroughly once daily with the diluted Listerine. At the end of the week I noticed that the "crust" had almost disappeared and that the remaining flakes were quite loose and could be combed out with gentle movements. I continued using diluted Listerine for the two successive weeks and at the end of that time baby's scalp was clean. I noticed no irritation or discomfort on her part, therefore was certain that Listerine was as harmless to infants' sensitive scalps as to adults' more hardened ones.

(Signed) MRS. MILDRED S. MACLEOD
Jamaica, L. I., N. Y.

Relieves Itching of Diabetic Patient

Early in our education as student nurses we are taught, among other important duties the Nurse should not prescribe, and also, she should be seen and not heard.

But, as regards Listerine and its valuable properties, I feel it is necessary that I be heard. If I may so express myself, I find Listerine to be the last word in securing a cooling, refreshing, and

permanent relief or cure from the annoyance of not alone dandruff, but skin conditions, especially those of the scalp so often prevalent in diabetes.

A small piece of cotton dipped in Listerine and applied to the scalp, after parting the hair, not only relieves the itching, but refreshes the patient confined to bed (which automatically reacts on the general physical health and soothes them to sleep many times) and it entirely removes the large itching spots that occur on the scalp in the diabetic patient.

These spots often appear on the forehead, on the sides of the face and around back of the neck, bordering the hair and are visible, about the size of a quarter. They not only itch but are embarrassing; as skin desquamates and falls on the eyebrows finally rests on the chest and shoulders. These irritated spots, thanks to Listerine which I always apply to the infected area, are controlled, at the same time soothed, and ultimately obliterated.

(Signed) MARY WILSON PATTON, R. N.
San Antonio, Texas

Got Rid of Dandruff

I would like to state just two of my reasons for recommending Listerine to our patients who have scalp diseases or irritations. One is that it is a permanent remover, and the other is that it is so pleasant to use, as it does not leave that unpleasant odor as do so many of the others, but leaves the hair with a soft, luxurious texture, and with a sweet fragrance. And as the scalp is, in most cases, very sensitive, we must use something that not only removes the dandruff, but that will also cool and soothe the irritations. After recommending Listerine, I find that innumerable people return to thank me for my suggestion. Personally, I believe that Listerine is the only treatment for dandruff.

(Signed) ETHELWYNE D. AKER
Registered Certified Nurse
San Diego, California

Too Much Oil in Hair

I use Listerine exclusively to correct oily and dull hair. My method is simple. Every morning I set a water-wave in my hair with a mixture of Listerine and water, using a quarter cupful of each. I dip a small, clean hairbrush in this solution, and brush the hair with it until thoroughly wet. Then I set the wave and let it dry.

By washing the brush in soapy water after using, this process serves to clean the hair and remove the oil; thus doing away with the necessity of frequent shampoos, which only aggravate the oily condition.

As the hair comes back into condition, clear water may be substituted for the Listerine solution on alternate days, or oftener.

The improvement in my hair is remarkable; it is now soft, fluffy and a bright brown, with those much-desired "high-lights"; instead of the forlorn, hair-colored mass of an earlier time. And I am always free of scalp troubles and dandruff.

(Signed) MRS. CLAIRE B. BURCHETT
Derby, Colorado



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Corner of Mme. Scandia Jourde's smart Salon at 601 Madison Avenue, N.Y.

Abroad they say "tout le monde connait Mme. Scandia Jourde."

But until now she has refused to leave Paris. Why, she argued, should she? Has not the aristocracy of two continents flocked to her for years, drawn by her magic power to renew loveliness?

But her American clients persisted; and—finally—she yielded. In New York she has opened a charming, intimate salon, at 601 Madison Avenue, where clients who have visited her abroad exclaim with delight at this answer to their prayers. Here, at last, on this side of the ocean, is the one woman who possesses the secret of the *perfect facial oval*!

To you, too, Madame herself will gladly extend the benefit of her sound medical knowledge, her profound lore of loveliness.

She warmly invites you to visit her salon, where she may analyze your beauty and its needs. A single treatment will open to you a new world of loveliness. Or, at your request,

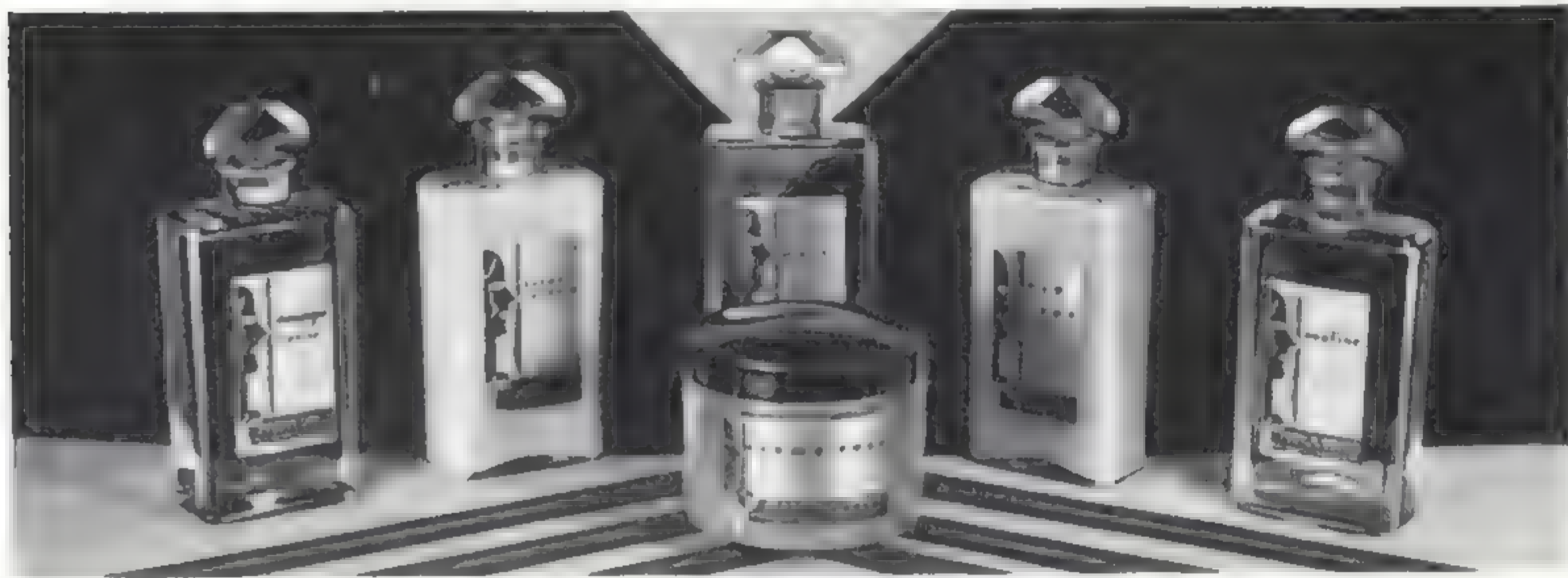
she will send you her clear, simple directions for home treatments with the beauty-preserving Scandia Jourde preparations.

* * *

For this bringer of precious secrets of beauty has brought also her exclusive facial creams and tonics. Made in France in small, hand-blended quantities, they cleanse, protect and youthify the skin, restore the smooth line of the contour. Together, they make up the simplest—and most effective—home treatment ever developed.

First is *Crème Rose*, the two-purpose cream, basis of all treatments; *Eau Mauve* is a gentle astringent, *Champagne Scandia*, the sparkling "pick-me-up" for tired faces; *Crème de Beauté* absolutely prevents shiny nose all day long; *Ovaline* for correcting blemishes; *Baume Suédois* protects the outdoor skin; *Eye Tone* smoothes out that tired look around the eyes. *Rouge*, *Powder*, *Eye Shadow*, *Lip Rouge*, too in authentic Paris shades.

The stores listed here will gladly supply you with Mme. Scandia Jourde's remarkable preparations: New York, Saks-5th Ave., Stern Brothers, Chicago, Charles A. Stevens & Bros. • Minneapolis, Minn., Young-Quinlan Co., Tulsa, Okla., Miss Jackson's Shop.



Scandia Jourde

601 MADISON AVENUE • NEW YORK

PARIS • BUENOS AIRES

THE RISING SON

(Continued from page 84)



Modern little boys wear sailor blouses just as their predecessors did. This one is of blue-and-white striped crash, worn with a black silk neckerchief. The shorts are of blue crash. White socks and brown calfskin shoes put the finishing touch on this well-assembled outfit; Saks-Fifth Avenue

To take a few knotty problems that must be settled. Shorts are best from ages four up, but if the young man has large knees, he should take to knickerbockers early. Plain colours are preferable for suits, sweaters, ties, and socks; the only variant is a minute pattern. Coloured shirts are best only in blue, tan, and cream in plain colours or the same shades with very neat small stripes. Suits alike for brothers are still very good—and popular with people who go in for great family feeling and want to have their offspring recognizably related.

School stripes in neckties are popular, as are fresh foulards and crêpes for spring. Lately, there has been an innovation in tie patterns, which appeal to the boys themselves, patterns that include popular pet animals—Sealyham and wire-haired dogs and such sporting motifs as golfers and airplanes. Fortunately, these have been developed so far in handsome silks and not yet cheapened.

Like all the other things he wears, the very young man's shoes are smaller copies of his older brother's. He has brown Scotch grains with wing-tip designs and plenty of perforations and those saw-tooth edges along the seams technically known as pinking; straight-tipped shoes (that is, toe-capped) with perforations and pink-

ing; white buck shoes for the summer—either plain white with black rubber soles or white with black wing tips and heel caps; black shoes only for the more dressy occasions, and then very, very plain ones; and always Oxfords, of course—those standbys of several generations.

Wearing clothes—that all-too-important quality with masculine clothes—is a difficult question. Some boys have an inborn instinct for putting their clothes on well, an innate instinct for smartness, though they would writhe at the very thought. The mother of two little boys says that they have identical clothes; yet the effect on the two is quite different. One slouches, is careless, and always looks sloppy and unpressed. The other quite unconsciously puts his things on with a flair. His overcoat collar will be turned up smartly, his cap worn at a jaunty angle. This quality can not be supplied where it is totally non-existent—any more than can a sense of humour. But it can be encouraged and developed and not nipped in the bud. No one wants to have Beau Nash for a son. But there is only one Beau Nash every few centuries. And a son who is encouraged to put on his clothes with an air—not to be self-conscious about this very useful quality—can develop into a distinguished-looking man.

Only \$75 for this new Home Movie Camera

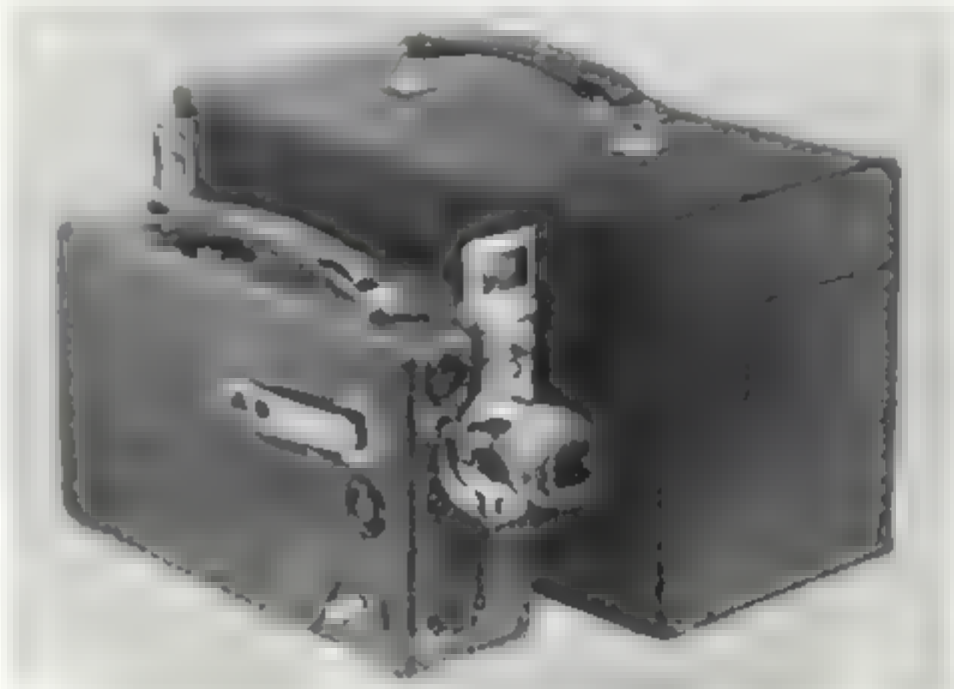


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Ciné-Kodak Model K (at right) is in brown, gray, black or blue, with case to match. Price... \$110 with f.3.5 lens; \$150 with f.1.9 lens. Kodascope projectors as low as \$60.



No focusing required. You just aim your camera and press a lever... that's all there is to it. You get crisp, clear movies... sparkling with quality... alive with action... the first time you try.

Developing by Eastman experts is included in the price of the film. Your reels come back to you promptly, ready to show in your home.

Turn the switch of your Kodascope projector. Then sit back in the quiet of your darkened living room and enjoy the movies you made yourself.

If you haven't made a movie, you've missed one of the biggest thrills in life. Get acquainted with this new form of home entertainment.

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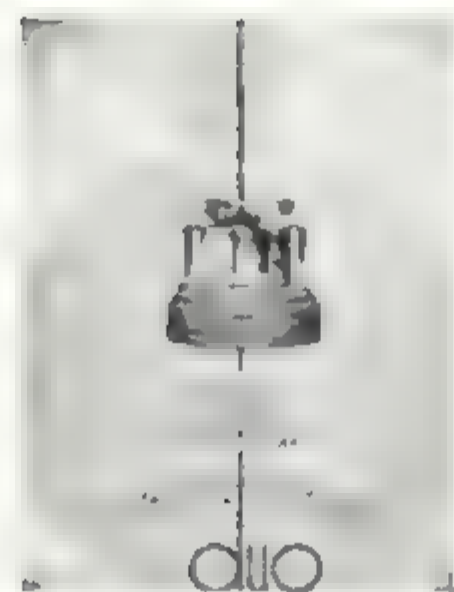
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W H Y N E W Y O R K ?

(Continued from page 75)

The secret of New York's loveliness lies in the fact that it is the perfect expression in architecture of the age of which it is the quintessence. It is as completely expressive of our time as Gothic was of the Middle Ages, because it has developed naturally out of the necessities of the period. Undoubtedly, Gothic must have seemed vulgar and ornate to eyes trained in the severe lines of Classical tradition, but, to the artists and artisans of the time, it seemed the obvious and natural style of building and decoration. In order to realize the superiority of New York, one has only to compare its modern effects with the feeble efforts of older European cities in the same direction. Where Regent Street once had a character of its own, it now looks like Main Street, Akron, Ohio. Whatever New York may be, it certainly is not the echo of something better; it is not a pathetic reminder of things lost or a pretentious suggestion of things to come; it is vitally itself.

COPIES OF NEW YORK

What is true of the exterior and visible New York is also true of the intangible life of the city. The larger cities of Europe are becoming more and more Americanized; that is to say, feebler and feebler imitations of New York. At present, they are in the stage where they are slowly but surely losing their own peculiar characteristics and idiosyncrasies and timidly acquiring what they imagine to be smart American substitutes. When the process is complete, it may be that they will take on a new beauty, but, for some time, their doom is to become shoddier and shoddier, to lose, one after the other, the marks which distinguish them. It seems wiser to anticipate the goal toward which Europe thinks it is moving by getting there first. Why wait until Bond Street looks like Fourteenth Street, when one can live in New York and shop on Fifth Avenue? Despite all that has been written about the destructiveness of the World War, it is almost impossible for an American to realize fully the vast change which has been effected in Europe. To the casual summer visitor, or even to people going back and forth on business, the changes will seem slight; there are still so many things that appear to be as they always have been and as they never will be in America.

The old mould of life in Europe has been broken, and this disintegration is reflected in the cities, in the people. Nothing has been broken in New York, save what the house-breakers destroy to make room for fresh growth. The deep pulsation of life is here, and that is equally reflected in the city and its people. The mere surge of humanity in the streets is a justification for the ceaseless hammering and riveting, the clatter and noise of endless activity urged on to meet the demands of teeming human beings, all driven forward by the vitality of youth, of a young nation. How small and quiet London and Paris seem in comparison, outside the main stream of civilization, which is now flowing steadily in the New

World, cutting out its future course. It is a one-way stream, and it has turned away from Europe in another direction, the direction of which New York is the epitome.

COSMOPOLITAN—BUT AMERICAN

New York, like all imperious and beautiful things, is never on the defensive. It does not apologize, and it does not curry favour. You may take it or leave it. There is here an infinite variety; if one can not satisfy one's quest, *tant pis!* In the common parlance: there is nothing to be done about it. I find it hard to think of any conceivable interest which a civilized man or woman can not satisfy in New York, save the delights of rusticity, if such things really exist. The cosmopolitanism of New York surpasses that of any city in Europe, yet it is thoroughly American, despite the disclaimers of those who contend that "New York is not America." It is not, but it is absolutely American; it could exist nowhere else in the world. Indeed, this is one of its subtlest charms, its overpoweringly American quality coupled with a cosmopolitan atmosphere which is never so striking as when one returns from some other American city, like Boston, Chicago, or Philadelphia. It is, therefore, a true metropolis, with a proper metropolitan quality to mark it off from the other large cities of the United States. No other place in America is like New York, but New York is like lots of other places in America; the whole, as Euclid once said, is greater than the part.

The books, newspapers, and periodicals of the whole world are within easy reach. The local news-sheet of a little town in the West of Ireland stands side by side with the Australian *Sydney Bulletin*, the *Berlingske Tidende*, the *Heraldo de Madrid*, the *Vossische Zeitung*, the *Journal de Genève*, the *Corriere della Sera*, and the *Journal des Débats*. The polyglot reader has no difficulty in getting what he wants from any country in Europe and keeping in touch with the most diverse interests. If anything important happens in the European theatre, in music, in painting, or in sculpture, it will be available in New York long before it has travelled from country to country in Europe. I prefer to take New York taxis rather than European sleeping-cars in order to see a French play, a Russian ballet, or an Italian comedy. I am faintly amused when Paris discovers Pirandello a couple of years after we have seen him in New York, or when London bans plays which even Mr. Sumner left us to enjoy undisturbed. I hear on all sides about the dour, puritanical civilization of America, from which the more alcoholic intellectuals flee into exile, but I notice more gaiety (including that variety which is unconstitutional) in New York than in London, and as much as in Berlin, Copenhagen, and Barcelona, three cities where gaiety is not a device designed for the exploitation of tourists.

Both Americans from other cities and Europeans have insisted upon the rudeness (Continued on page 112)

His supper club bill
was . . . \$38

Her gown spoiled by
carelessness . . . \$79



At the blue-and-silver supper club where *he* was entertaining *her*, they chatted and danced with verve. At least they began that way—but what a horrid ending! And it cost *her* \$79.

The club got closer and warmer as the evening wore on. *She* perspired under the arms, and presently her little jade satin gown grew damp. She knew that the dress was ruined—that the perspiration stains were sure to fade its color. And she was in terror of underarm odor—so fatal to charm. So *she* turned gloomy and silent.

There went the evening, utterly spoiled. *He*, naturally enough, thought *her* very difficult indeed. *How* Odorono would save *her* both men and money!

GOWNS ARE SAVED
BY THE TWO KINDS OF
ODO•RO•NO

ODORONO REGULAR

Odorono Regular (*ruby colored*) provides the most lasting protection of all preparations for use in preventing underarm odor and perspiration. It preserves daintiness and saves clothing. Applied at night before retiring, it is completely effective from 3 to 7 days.

ODORONO COLORLESS

Odorono Colorless, instantly effective and quick-drying, is for those who like to use Odorono quickly. Apply it any time you like . . . after the bath, or as you begin to dress. It will give you complete protection against perspiration from 1 to 3 days.



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Address.....

City..... State.....

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Figures look inches smaller. Figures of every size, large or tall, short or small—respond immediately to the perfect fashioning of this new and different type of undergarment—Scanties. Wear less—yet look more stylish. Throw to the four winds all bulky, bulgy, excess underthings. Scanties and a dress, that's all—accentuates the bust, moulds the hips and fashions your figure to a new perfection. Only one pair of shoulder straps. Washes as easily as a handkerchief. What a rainbow of colors to choose from—pink, white, peach, black, egg-shell and blush rose.

Model Brassière Co.

DEPT. 10

London

200 Fifth Avenue, New York

Paris

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MARTINUS ANDERSEN

All the old-fashioned hospitality of tea is suggested by this beautiful set of Spode on an exquisite antique metal tray—from the Antique Department of Wm. H. Plummer

F O R T H E H O S T E S S

(Continued from page 80)

and given to his friends. This has been a tradition in the family for some fifty years, carried on from one generation to the next. The tea is called the Mandarin Mixture and arrives usually in fifty-pound chests to a long list of nearest and dearest and next of kin. This in turn is divided among tea-tasting friends. A relation who had been getting a chest for years remembered as a little girl being told by an uncle "never to dare put cream and sugar in the Morgan tea."

CHOOSE YOUR TEA

There are dozens of good brands of tea, varying in price and fragrance. You can choose an orchid or a daisy, as you wish. Our tea-expert suggests Lipton's, Tetley's and Salada, as infallible, among the many excellent advertised brands. It is useless to specify the blends as these vary slightly throughout the country. The tea companies have studied the hardness and softness of water and taken the local taste into consideration, putting in considerable research before evolving a blend. Thus you get Salada Red Label in the East and the Brown Label in the West. The Sherry tea in New York is a tradition. Fortnum and Mason have among their famous teas King's Blend, a tea renowned among connoisseurs, that was especially blended for King Edward VII.; Piccadilly, an old-fashioned tea, with a rich flavour; and Earl Grey mixture, a blend of rare teas popular in this country. Charles's Mission Garden tea has a great following, as have their "Brown Box" Teas (Darjeeling, English Breakfast, Orange Pekoe, and Oolong), and at Charles, in New York, those who like specialized teas can find the delicious Ming-Cha blend, Hu-Kwa, a Chinese tea, and Philippoff's Russian Blend.

And now for the accompaniments. Thin bread and butter and cake in the English manner are always attractive. Things to be avoided as the plague are too much food, all sticky cakes, and any food that is difficult to eat.

It does not take statistics to prove that the elaborate, rich little cakes usually remain uneaten on their plates, and that meringues that explode in mid-air are regarded with suspicion if not loathing. Many homes, for instance, have some *bonne bouche*, an especially toothsome cookie, a tiny doughnut, rolled toast, a baby popover, that always appear at the tea-hour, a true *spécialité de la maison*. This is a tradition on the Continent where the recipe for a *sabler* or a *tartelette* is handed down from grandmother to granddaughter. If you have no such heirloom recipes, the following are good ones for a start:

SPICED SCONES

Two teacupfuls of flour, one teaspoonful of bicarbonate of soda, one teaspoonful each of cream of tartar, salt, ground ginger, ground cinnamon, and a dessertspoonful of sugar are mixed together. A piece of butter the size of a walnut is heated with a tablespoonful of treacle and rubbed into the flour. After this is well mixed, a little buttermilk is added to make a soft dough. Care must be taken to mix it thoroughly until all the flour is absorbed and firm enough to work on the board. Half the dough at a time is gently worked into a round half an inch thick. This quantity will make eight scones in all. The secret of making nice scones is not to toughen the dough after it is on the board. Bake on a moderately heated griddle.

CREAM SCONES

An ounce of butter is rubbed into one-half pound of flour, a pinch of salt, and a small teaspoonful of baking-powder. One egg is beaten and a small quantity of fresh cream sufficient to mix to a stiffish dough. The dough must be rolled out only once on the board and handled as little as possible, and it should be pricked well before cutting into shapes. It is baked on a floured tin in a quick oven, after which a (Continued on page 112)

JAY-THORPE

Trousseau shop advises

LUX



MRS. HENDRICK SUYDAM has just been appointed directrice of Jay-Thorpe's trousseau service, and is now planning some of the smartest trousseaux in New York.

"Of course trousseau fabrics are precious as jewels," Mrs. Suydam says. "When such treasures are washed only the most exquisite soap can be even considered.

Rare Old Lace

"For example, we often have the problem of washing the rare old family lace a bride wishes used in her veil or gown. We wouldn't think of trusting such a priceless fabric to anything but Lux. Just a gentle dip in lukewarm Lux suds . . . this method has proved perfect in every case.

"We always advise Lux, too, in washing the trousseau lingerie and negligees."

Not only Jay-Thorpe, but other exclusive New York fashion salons, advise Lux!

As these shops—and clever women everywhere—know, the Lux promise is one to cling to . . . *if it's safe in plain water alone, it's just as safe in Lux.*



This beautiful wedding gown, classic in its regal simplicity, is the creation of Jay-Thorpe's trousseau service. The veil is of handmade Duchesse lace, and its cobwebby loveliness could be trusted only to gentle, exquisite Lux.

Everyday nice things, too, deserve Lux! And it pays to give them this finest care. Lux costs so little; keeps delicate laces and silks, soft woolens, pert little cottons and linens, color-fresh and smartly new so very much longer!



Pride and Beauty



A charming new Spode pattern—featuring a trio of birds in bright natural colors as a center design. Fluted border with embossed "basket weaving" and a quaint rim decoration of grape leaves, in black—very effective against the rich cream body. A complete Service carried in open stock, in all sizes.

MANNERS forbid that we lift a plate and examine it to determine its origin...yet we have all felt tempted to do so when we found some beautiful piece of china before us. Usually, of course, it's because we wish to learn where such a charming service may be purchased—but sometimes, *shameful fact*, it's because we are curious to discover whether our hostess patronizes a smart store or an ordinary one.

Your pride and pleasure in the purchase and possession of fine china will be richly enhanced by making your selection at Plummer's—an establishment known the world over for the quality and beauty of its exquisite importations and fine domestic products.

Fine China costs no more at Plummer's, and whether you wish to purchase a Service costing thousands of dollars, or some altogether inexpensive trifle—you will find here many charming patterns and pieces which are *exclusive*...not to be had elsewhere! Wm. H. Plummer & Co., Ltd., 7 & 9 East 35th Street, near Fifth Avenue, New York—256 Farmington Avenue, Hartford, Conn.—Wylie, 954 Chapel Street, New Haven, Conn.

Wm. H. **Plummer** & Co., Ltd.
Modern and Antique China and Glass
7 & 9 East 35th Street, near Fifth Ave., New York

F O R T H E H O S T E S S

(Continued from page 110)

tiny slit is cut at the side, and a bit of butter slipped in.

OAT CAKES

One and three-fourths pounds of fine meal, one teaspoonful of bicarbonate of soda, two teaspoonfuls of salt, and three ounces of lard are mixed with hot water and rolled out quickly. Care should be taken not to have the dough too dry. The bake-board and dough should be sprinkled well with the meal. The dough is cut either square or round and baked in a quick oven.

BABY POPOVERS

A cupful of flour and a quarter of a teaspoonful of salt are sifted together three times, and a cupful of milk is gradually added to make a smooth batter, after which two beaten eggs and a tablespoonful of melted butter are added. This must be beaten until it is full of bubbles and poured

into heated, baby-size muffin tins that have been buttered after they are heated. These are baked in a moderate oven for fifteen minutes, when the heat is increased, and they are baked for thirty minutes more. These should be light and highly puffed, and they must be served as soon as they are finished.

SHORTBREAD

A nursery or a post-office scale is required to measure the ingredients for this recipe, as the amounts must be exact. Five ounces of butter and two ounces of sugar are creamed together, and eight ounces of flour and a scant half-teaspoonful of baking-powder are mixed in. The dough is turned on a floured board and flattened with the knuckles until it is half an inch thick. It is sliced or cut with very small cookie cutters, and the cakes are baked on a greased tin in a hot oven.

W H Y N E W Y O R K ?

(Continued from page 108)

and selfishness of New Yorkers. I myself at the outset shed a tear at the disappearance of certain polite formulae. It is my experience that large cities are not overgiven to politeness but each place has its own form of rudeness. If bows and scrapes and wreathed smiles constituted politeness, then Paris might justify its claim thereto, but it has been my misfortune to overhear and understand too many comments made upon innocent bystanders, especially foreigners, to take very seriously the outward forms of a feeling of kindness or consideration which is not there. New Yorkers are assuredly the kindest and most accessible people imaginable. The general disregard for the most conventional formality has affected the whole community, so that, class for class, social intercourse is much easier than it is in more elaborately hierarchized societies. An individual who has done something, who has a personality, is accepted—possibly too much on trust, in many cases—and if the fault has ludicrous or even serious consequences sometimes, it is a generous fault and a characteristic one. It adds vastly to the charm, variety, and unexpectedness of New York life.

I remember once being consulted by a lady who, at the prompting of an English friend, became fired with the idea that she would like to run a *salon* here. How, she asked me, should she set about securing the attendance of the eminent literati whom she wished to have in her drawing-room? I felt constrained to point out that I did not think that she was going about it in the right way, certainly not in what I should call the New York way. I felt sure none of the lions, the greater or the lesser, would commit themselves, and that to set aside an evening solemnly would be to defeat her whole purpose. The only way which seems to be successful is not so formal. One uses the telephone, people bring people, and as near an approach as is possible in this time and place to a *salon* is the usually highly entertaining result. At all events,

salon or no *salon*, by this now time-honoured process, New York hosts and hostesses have been known to collect in their drawing-rooms as varied and amusing a number of personalities as one would wish to see.

The New Yorker is essentially a gregarious and pleasure-loving animal. He lives constantly amidst crowds and rather likes the sensation of being crowded. The climate, by a remarkable dispensation of Providence, is so arranged that one feels better after less sleep in New York than anywhere else. Only in the Alps have I known the air to work the miracle which it obligingly performs on a spring or autumn morning as one walks along Park or Fifth Avenue, and I confess that the scenery appeals to me equally, while the exercise is less strenuous. I almost wept when I first discovered that, even when it rains, the streets here are never muddy, and I thought of the sticky mud of London and of its tenacious hold on silk stockings and trouser legs. No wonder the women in the streets of New York are the smartest looking in the world. The very elements conspire to make the wearing of nice clothes feasible. Is it not, therefore, natural that one should prefer a city in which the outward spectacle of life in the streets is an enchantment to the eye, apart from all other considerations? Fifth Avenue sparkling and gay with bright colours, the Park at night bathed in the blue of a Whistler *Nocturne*, the lights of motors incessantly moving and twinkling, the pink haze over Jersey as one looks westward down the narrow streets on a summer night, the Alpine glow of the setting sun on towering and multicoloured buildings, the flashing lights of Broadway illuminating the murky clouds overhead, the thousands of gleaming eyes as the sky-scrapers are lit up at darkness—a city which offers such a setting must attract life of a vital quality. It is man's proud defiance of Nature unadorned and his superb substitute therefore. Who would not prefer it to the lesser cities of the world?



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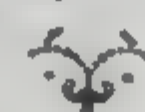
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Our long association with these kindly folk has become a tradition—a tradition in which you will be happy to share. The outdoor clothes and shoes we import from England have just that note of classic correctness which makes them quietly distinguished anywhere. They make you modestly proud for they are the aristocracy of their kind.

Please come in to see these lovely things. You will feel at home with them at once.

* * * * *

You know, of course, about our Teas, our Curries, our Little Things to make Weak Folk well? Our Game Pâtés, the recipe for which we purchased in 1711 from the Groom of the Kitchens to His Grace the Duke of Marlborough? Pray ask us for the list we have compiled of such excellent matters.



THE ART OF BEING NATURAL

(Continued from page 69)

will be reflected the mascara on your lashes. There is a deep blue liquid application that will tint your lashes to sufficient darkness, give an illusion of clearness to the whites of your eyes; if they are blue, intensify the blueness, and, if they are dark, deepen them with a shadow, mysterious in that its source is imperceptible. Dark brown cosmetics are suitable to more golden eyes; few complexions have colouring intense enough to be enhanced by the use of black mascara, and only patience and care will grow the dark luxuriance of which you dream when, with it, you brush your lashes to stiff stariness. Brush them at night with oil, instead; use your mascara to better purpose. The eye-shade you use will intensify the colour of your eyes by contrast. Blue eyes, blue lidded, are little improved; emphasize their lightness with a deeper note, use your pale blue shade over darker eyes.

Between the line of our brows and the essential structure of our faces, there is a subtle relation that emphasizes the individuality of our features. This relation is too often destroyed by plucking. Stray hairs must be done away with, but the finely drawn, arched eyebrows of traditional

beauty are in all probability most inappropriate to the contours of the face. To shape your eyebrows in harmony with your features and train them to grow along these lines, with a little grease, brush them straight up on your forehead, then, with your brush, level them off at the top by drawing a line horizontal and outward.

Fashions in beauty come and go, and with them new powders, pastes, and beauty hints. Eyes trained and hands skilled in many experiments can impart to us the conclusions of their research, but no one other than ourselves can translate that knowledge into the idiom of our individual lives. We may be taught how to place our rouge, a coiffeur may arrange our hair to perfection, but there will always be some clock striking twelve for the Cinderella in us; it may be the wind that steals through our curls or the wine that washes the red off our lips, the pale tiredness that creeps around our rouge at dawn or the creams that come through in the heat of the day. No guide-book, no professional advice, can protect us from this, but only the intelligent anticipation and comprehension of our personal needs.

IVY TWYNELL

M O D E R N A R T

(Continued from page 79)

The vertical lines of the walls are accentuated in the handsome metal door that leads into a hallway, which was designed by Mr. Deskey and which has a mat pinkish tone for walls and brass and silver metal lines. Another large gallery, where the paintings will be hung, uses pale grey hairwood panels for the walls.

The photographs of the Print Gallery show how effectively sculpture and prints combine when shown against plain walls. Sculpture shown in conjunction with painting and decorative backgrounds tends to be submerged. Black and whites, on the other hand, emphasize its plasticity without in turn losing their own effectiveness.

The portrait head shown in the photograph, reproduced on page 79, is by Duncan Ferguson, one of the most gifted and individual of the younger American sculptors. Wilhelm Lehmbruck, the German sculptor who died during the War, modelled the serenely lovely torso shown in the far corner of the room in the photograph reproduced on page 78, and Georg Kolbe, since Lehmbruck's death generally regarded as the foremost Ger-

man sculptor, modelled the slender nude in the foreground of the same photograph.

Other sculptors included in the collection are Robert Laurent, William Zorach, Gaston Lachaise, Aristide Maillol, and Charles Despiau. The curious bronze standing on the window-sill in the photograph on page 78 is one of Matisse's little bronzes—an early one done during the so-called Negro sculpture period. Few American devotees of the celebrated French artist's work know his sculpture.

In commenting on the quality and direction of Mrs. Rockefeller's collection, the statement was made at the outset of this appreciation that the collection had the vitality of growth and that no effort was made to pick the old masters of the twentieth century. The collection is being constantly added to and, however much opinions may change, as they undoubtedly will, it must always remain an illuminating record of an art lover who enjoyed adventuring into the art of her own time. Whatever reversal of opinion the whirligig of taste may bring, such a record never loses its vitality and validity.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

THE PARIS MODE IS YOUNG IN FORM

(Continued from page 48)

nothing could be smarter on a hot day in New York. We had the all-white hat last summer; this spring, this is going to be smarter than ever.

THE COAT

Quite as unexpected and just as striking as the white top with the dark skirt is the long black coat over the dead-white crêpe dress. Here is the smartest, the most formal afternoon effect you can achieve. It is one of the Vionnet sensations; Augustabernard and, in fact, every house, is showing this combination, too. Even if the impracticality of white appals you, you should have a white dress for town this year. With your black coat, you might also have a dress of strawberry coloured crêpe de Chine, or one in yellow-beige, or in a soft green. If you don't want a black coat in your spring wardrobe, then have one in dark brown or in dark navy-blue. But, by all means, have the white dress.

Contrast is the basis on which to build the combination of your spring coat and spring dress. The long coat is merely a frame for the dress. In its newest, smartest version, it is dark. It hangs straight. It is as long as the dress. It has neither collar nor revers. The Vionnet coat rolls over a little around the neck at the edge. It is closely fitted above the hip-line, below which circular fulness is introduced. (This circular fulness, although the very new note, is something of which the average woman must beware, or she will look large and dumpy; in fitting these coats, most women should have a little of the fulness taken out.) Although circular, this coat hangs open and gives the effect of a straight cut. Bruyère shows three of the best long coats in Paris, two of which will be shown in the next issue. Here is a young house that is acclaimed by all as contributing importantly to the mode of the moment. The new Bruyère coats are furless—like all the best new models—and have a casual look, with their adjustable, soft, fabric collars, sleeves that widen below the elbow and wrist, and partly incorporated belts.

The straight, dark, collarless coat is the newest thing you can have in the way of a long spring coat, and it has several practical points. On cool spring days, you slip one of the new fur necklaces over your head. Leaving off the scarf, you have the flat, collarless neck-line that is good on dresses, suits, and coats—a line, by the way, that calls for the balance of a brim. And brims are no trouble at all, so lightly are they poised, especially on the Agnès crowns of white lace crochet. This coat will carry you through the spring season; it will carry you through the day. There is not, necessarily, the slightest elaboration of cut for afternoon. Towards the end of spring, you will probably want one of these coats in a dark, spongy, crêpey, unlined silk, but the formality of your costume is stamped by the dress that you wear. Not through cut (the simpler and flatter the neck-line, the better the dress, now that flying ends are *passé*), but through the degree of contrast between the dress and the coat. You may wear a blue

coat with a red dress for morning, and a red or blue coat with a white or pastel dress for afternoon.

The straight, collarless line isn't the only one, in long coats, this season. If you like the comfort of a fox collar around your neck, you will be able to find a coat of this type. Belts are shown, too. Schiaparelli has a moulded, crossed, and belted coat of black woollen that is charming. This has the collarless neck-line and is worn with a black-and-white ermine necklace scarf. It looks like a coat-dress and gives not the slightest indication of a dress underneath. Either your spring coat opens frankly to show the dress or it covers it completely.

The tailored, double-breasted tweed coat, with revers, has come back to us this year. In its most classic version, it is equally good for the country or for mornings in town. It is made in solid colours and may be worn with a bright coloured handkerchief scarf. The coloured sketches on pages 58 and 59 show both the tailored and the casual type of tweed travelling coat. The tweed coat with a simple, easy cut looks well with a printed dress. Chanel shows a vivid blue tweed with a black-and-white print; Goupy successfully combines a blue tweed coat and a dress of red-and-white printed piqué. One thing is finished: the woollen coat lined with a print to match the dress.

GLOVES

Some of the straight-line Vionnet coats, of cloth or velveteen, have short sleeves—or, rather, a cape that comes below the elbow and takes the place of sleeves. Very charming and very much in our present mood for short-sleeved dresses and coats. Short sleeves mean long gloves; and, with the dark coats over light or coloured dresses, you wear a glove to match. With all the colour there is around, gloves must not be a distracting note. Black gloves, brown gloves, on occasion dark blue gloves, and white gloves—these are the thing, this spring. A year ago, it seemed as though no blow could ever be dealt to the beige glove. But the beige glove is banal. These new gloves are of antelope; they are hand-stitched, with wide, obvious seams; they are bulky and easy to slip on and off. The gauntlet is best when straight and wide. One notices that Americans are afraid of their hands' looking big. But a thin, fine glove, for day, will soon look as *démodé* as a pointed shoe.

Molyneux has faced his black gloves with white, letting it show in the seams. This note of white looks cooler for summer and, in any case, helps to keep the hands clean. A blessing to us all is the marvellous, new, washable fabric glove that is practically indistinguishable from the antelope glove and made in the same style. One of the biggest glove makers in Paris is developing this type. It is made in excellent shades of brown, black, dark blue, and white. In the summer, we shall also see these washable gloves in pastel shades to match dresses in pale pink, pale yellow, pale blue, pale green. These gloves will be seen in sand colour, too, but not (Continued on page 117)

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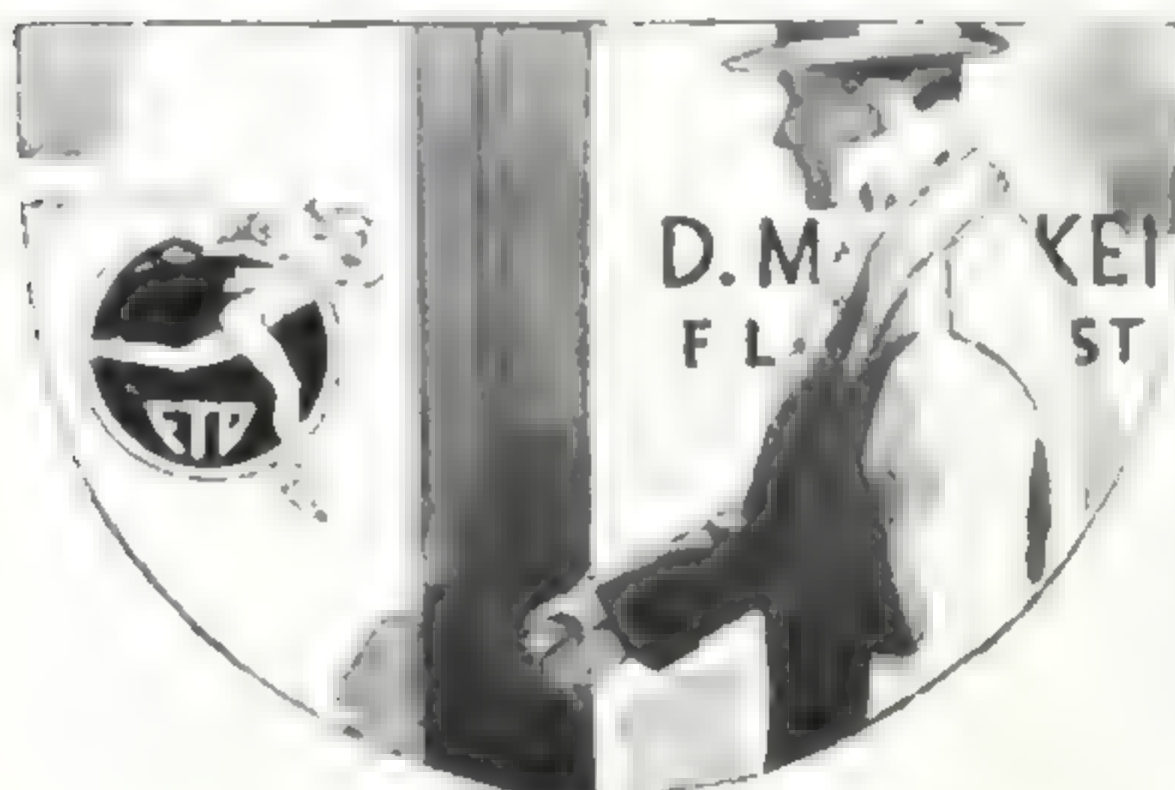
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S E E N O N T H E S T A G E

(Continued from page 77)

of love-stories in literary history with feeling, restraint, and a sensitive appreciation of dramatic values. In depicting the father of the nine Moulton-Barretts, Besier is too extreme for credibility—he makes him an unrelenting villain wearing the mask of sanctimony, a Puritan witch burner, and worse. But the other principal characters are both vibrant and real.

For a long time, Elizabeth has been reclining on a *chaise longue* unable to use her legs. When she is not writing poems, she is absorbing those written by a young singer just beginning to astonish and delight England. He, having read hers, calls on her. "Love at first sight!" Like a blood transfusion, some of his radiant vitality passes into her. After their first meeting, she stands up, walks!

The miracle astounds, rejoices every one but her father. He is jealous of her recovery and her independence of him that can not fail to follow; he would have her remain an invalid, for then she must always be subject to his will. Although the tyrant, in a period when children obeyed their parents, is unalterably opposed to any of his offspring marrying, his opposition to Elizabeth fulfilling her life is (for a distasteful reason that the author merely suggests, but makes clear none the less) especially bitter. He shows more violence when Henrietta announces her intention of becoming the bride of Captain Surtess Cook, but that is because she defies him openly; Elizabeth conceals her plans, seems to bow dutifully to his commands. Only once does she refuse to obey his orders and that is about a matter which concerns her sister. He forces Henrietta to swear on the Bible that she will not see or communicate again with Captain Cook. Elizabeth refuses to permit her dead mother's Bible to be used for such a purpose. That scene, incidentally, weakens the heroine's character considerably; she remains quiescent while her father physically maltreats her sister.

In her own affairs, she shows more stamina than any of the others. She marries Browning secretly, and they depart for Italy. Henrietta presumably goes with her father, her other sister, and her brothers to a remote country house where she will be cloistered, will gradually wither and fade away.

"The Barretts of Wimpole Street," as the above summary indicates, has little story except that of a consuming love which creates and recreates. The rest is scarcely more than atmosphere and a series of impediments in the way of that passion. But Besier etches the love of Elizabeth and Robert so beautifully, so truly, with such careful detail and at the same time such a grand, sweeping gesture, that it causes the auditor to experience all the emotions of the characters in the play. Which, whatever the authorities may say, is art.

If a less gifted actress were to essay the rôle of Elizabeth Barrett, the father would be the central figure of the drama. But Katharine Cornell's talents enable her to clear that hurdle easily. Her charm, personality, exquisite femininity, her alluringly husky, beautifully tempered voice, her tech-

nical skill, her remarkable sense of tempo would make a mere "walk-on" part the "lead." She is either the First Lady of our theatre, or there are two.

As manager, she has given the play every aid. She has not descended to the level of those stars who fancy that the duller their support the brighter they shine. Her company is worthy of her. She has brought Brian Aherne from England to enact Browning; he is every moment and every inch a poet and in love. Charles Waldron does not compromise with an unsympathetic rôle—he makes the elder Barrett as distasteful as the author drew him. Margaret Barker endows Henrietta with just the right combination of aggressiveness, hot defiance, and meekness, an excellent contrast to Elizabeth. Dorothy Mathews, fresh from the films, plays a lisping, kittenish, dull young girl after the model of the hoop-skirt era.

And Guthrie McClintic, one of the most adroit directors in our theatre, has in this instance equalled if not surpassed his best previous work. He has striven to have the grace and the graciousness of the 1840's pervade the production, and, with the generous help of the room and the costumes that Jo Mielziner designed, they do.

"America's Sweetheart"

No such enthusiasm as "The Barretts of Wimpole Street," its performance and production, arouses can be mustered for "America's Sweetheart." Indeed, enthusiasm is scarcely the word to use in connection with this latest Schwab and Mandel musical comedy.

Although Herbert Fields provided the book, Lorenz Hart the lyrics, and Richard Rodgers the music, and although the same producers have given the theatre two or three of the most enjoyable musical shows of recent years, "America's Sweetheart," while bright, varied, and merry, is distinctly not first-rate. Too much is crowded into it, too many opportunities are missed. It indulges in gags and jokes of to-day, yesterday, and the day before—it even exhumes the ancient story (attributed to the first production of "Ben Hur") about the producer and the Twelve Apostles. The supposed stupidity of the masters of the "movies" is exhibited once again, this time in the matter of the screen treatment of "Othello," which they finally release under the title "Hot Lips."

Taking the moment's most fecund subject for satire, jibes, and straight old-fashioned laughter—the royal family of Filmdom—, Fields starts like a lad running along a spring-board to dive into icy water. During most of the first part, he sustains that strapping, eager, daring, racing quality; in the second half, he loses much of it.

Three of the songs—"I've Got Five Dollars," "There's So Much More," and "We'll Be the Same"—are by all the signs big hits. Two others—"Innocent Chorus Girls of Yesterday" and "Two Unfortunate Orphans"—should be called "numbers," for their success is due largely to the lyrics and the staging. Incidentally, several of the verses and many of the spoken lines are, to use (Continued on page 118)

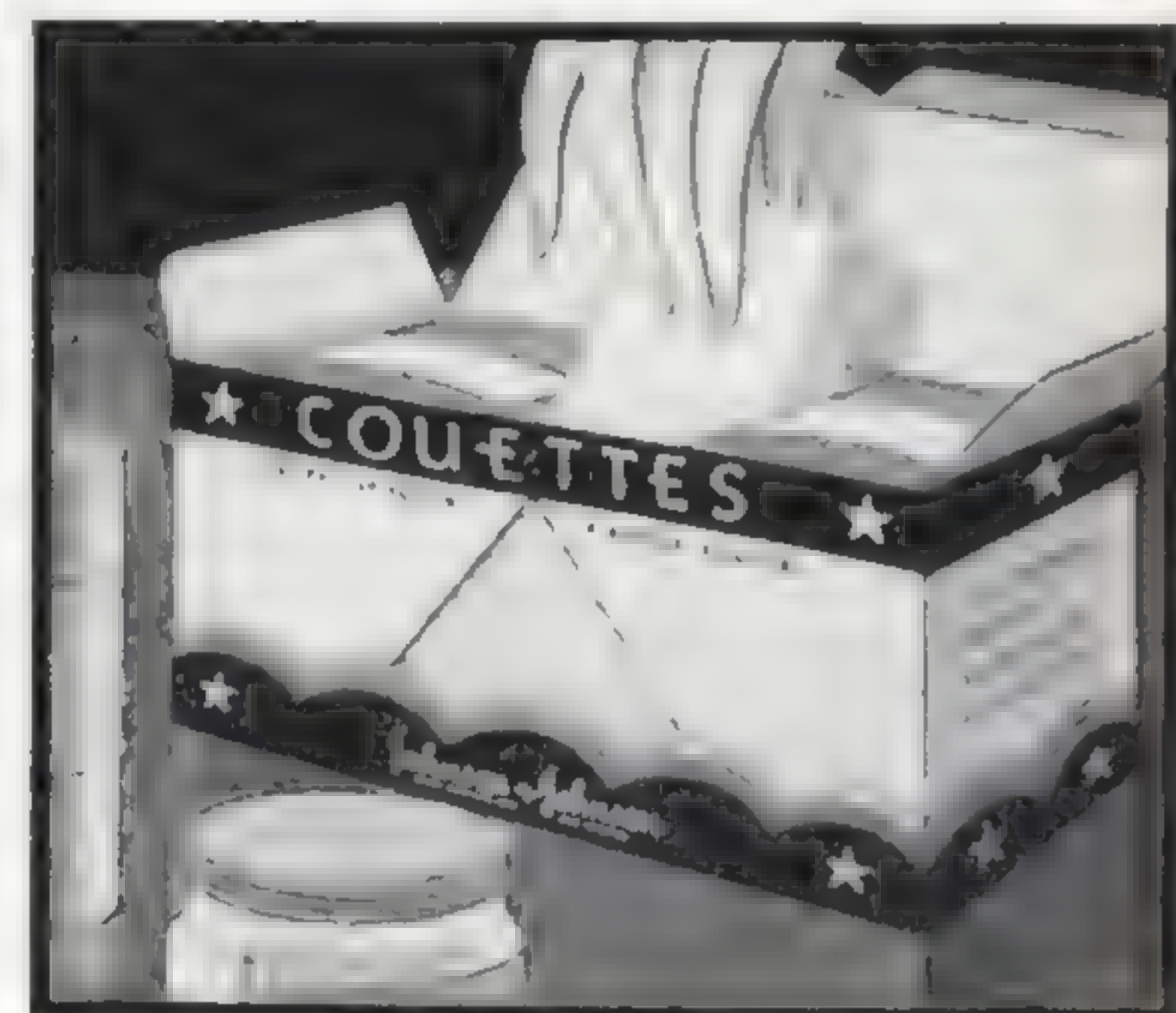


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THE PARIS MODE IS YOUNG IN FORM

(Continued from page 115)

beige in the old sense of the beige glove—this is a summer shade to go with a dress to match.

PRINTS

Plain coloured silks look smarter than prints, for general day wear. But once an American summer is on in full force, there is nothing to take the place of a print. In nothing else will you look so fresh, so well-groomed. Tiny prints, in general, are best for the printed suit: men's tie-silk patterns, tweed-patterned prints, and a tiny, spaced calico motif. The printed suit has a dark background—black, brown, or blue—accented by a hat, belt, and gloves to match. Mainbocher presented an exceedingly smart effect at his collection by showing black gloves and black belts with tweed-patterned crêpe suits. Vionnet's use of print gives it a new lease of life. Over a sleeveless printed dress, she puts a straight, unlined coat to match, as long as the dress. Louiseboulanger makes a printed ensemble with a long, fitted coat. Her print, in this case, is a small, scattered blue-and-black motif on a white ground.

White is the striking feature of the printed crêpe de Chine dress. White backgrounds with widely spaced designs give these prints a refreshing, new look. Vionnet shows a glorious bright blue design on white, and a sleeveless velveteen jacket to match the blue. With the dress, a blue leather belt is worn.

The printed chiffon for afternoon is dead.

INFORMAL EVENING CLOTHES

There is no such thing as a garden-party type of dress for afternoon. No question of ankle length. The most formal black-and-white ensemble reaches only a little more than halfway between the knee and the ankle. Because it is no longer than last year, it is shorter in effect. Now, one has—not a formal afternoon dress, but an informal dinner-dress—a dress that falls into two types: the cinema dress for restaurant dining and the theatre, and the glorified tea-gown, for dining with friends, in your house or theirs. The tea-gown belongs in the pyjama group, which we will discuss later on.

The cinema dress is the practical costume for runabout evening wear. It stops just above the ankle-bone, which is a great help and comfort in getting in and out of taxicabs. Most often, it is of chiffon; sometimes of chiffon and lace, combined; most practical when of crêpe de Chine. Invariably, the shoulders are covered—often with a jacket effect, sometimes with a fichu or scarf. Augustabernard shows an excellent cinema dress in brown-and-yellow printed chiffon, with a cape that gives the effect of sleeves.

Shoulders are taking to cover more and more. Soon, a woman who appears at an informal dinner in a bare décolletage will look as uncomfortable as a man, on such an occasion, in a white tie. Even the real evening dress has a shoulder covering of some sort; perhaps because, under this shoulder drapery, there is hardly any dress at

all. Chanel uses a scarf that winds around the upper part of the body to form the bodice, eventually ending in shoulder drapery with scarf ends; Patou makes fichus that knot below the point of the décolletage in front; Lelong shows beaded and sleeveless boleros. Lanvin shows very short separate boleros that slip on and off over a bare décolletage, as you like. These Lanvin boleros stop well above the waist-line and always contrast, in colour or in surface texture, with the dress—like the black crêpe dress with a flame crêpe bolero illustrated on page 48.

THE EVENING DRESS

This tendency towards covered shoulders in our day is amusing—especially in an evening mode in which frankness is the outstanding trait. One of the most amazing phenomena of fashion that this generation has seen is the definitely moulded silhouette. A year ago, we would not have believed it possible that the feminine form could be so unequivocally stressed; in another season, the modifications and camouflages to which the figure has been subjected all these years will look grotesque. Dresses are literally moulded on the woman's body; women will have to look to their figures this year, if ever. Most of the best of these dresses are beltless, but Molyneux does a very clever and becoming thing in dropping his waistline a little at the back.

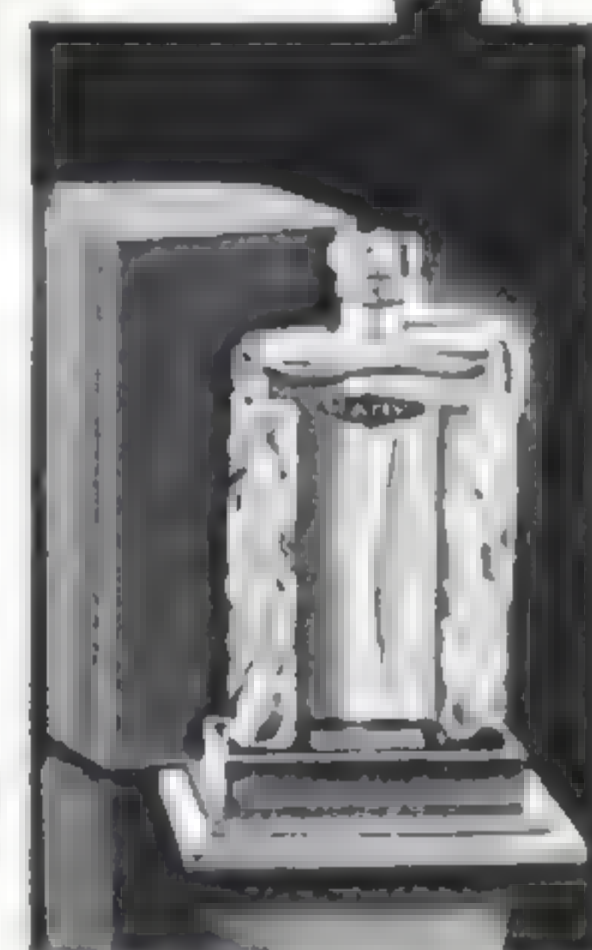
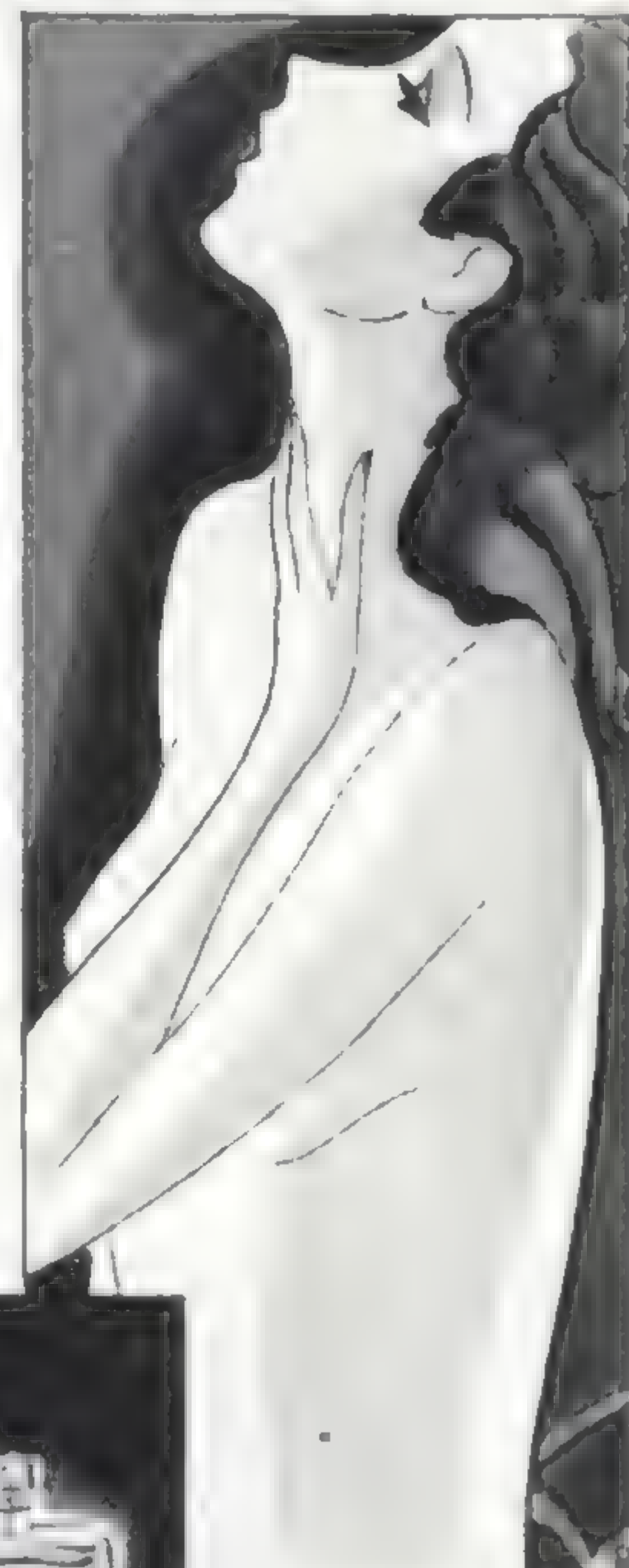
Vionnet gave a hint of what would happen, with her sculptural, clinging dress of last autumn. Now, she has designed a dress of flame coloured crêpe, her greatest success, that defines an entirely new line. It is moulded close to the body, except over the bosom, where a centre shirring throws a slight fulness to each side; accentuating, if anything, the natural line. This, the moulded body with the bosom accented, is the smartest, newest evening line.

White satin, this season, is the most important fabric of all. It has none of the stiff, hard effect that we once associated with it; it now has a soft and clinging quality. With the trim, close lines that carry on from day into the evening, the satin dress, even in white, assumes a new casualness that makes it easy to wear. If white satin strikes you as slightly impractical, the lovely pale pastels are a good alternative. Crêpes also are very smart. Here, again, white is most important, but the flame coloured crêpes will be tremendously worn.

After satin and the crêpes comes chiffon; smartest when plain. It is lovely in pastels. There is nothing more beautiful than Vionnet's faint, delicate pink chiffon. Pale yellow—and Patou has a good yellow for evening—comes next among the pastels. These plain chiffons make a lovely background for the natural-looking flowers that are placed now at the point of the décolletage, now at the curve of the waist-line in back, now strung in garlands across the skirt or outlining the décolletage. Lelong shows flower necklaces—like a rope of branched coral—the colour of the pastel (Continued on page 119)

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P A L M B E A C H

(Continued from page 71)

applaud the new Harrison Williams house, one of the loveliest in the world, ideally situated. It is decorated almost entirely in various shades of white, with great distinction and simplicity, with the help of Mrs. Syrie Maugham. Here, against a Chinese wall-paper of incredible beauty and delicacy, our hostess, one of America's choicest treasures, in a bathing costume, gives instructions for the new electrical fittings to be taken down, moves an "occasional" table from one end of a white corridor to the circular hall, with results to one of her little toes. White lilac against white walls, a coon spraying a palm-tree with a hose, a sunset that is like every picture

postcard! What could be better? What more can one ask of life?

The existence of those that prefer rest and quiet here is ideal. There are the swimming pool and the ocean to choose from, there are the meals at home, for six or possibly eight; there is the boxing on Friday nights, the bridge table, the backgammon-board. For those who prefer the Club swimming pools, Mr. Bradley's gambling saloons—for those, in fact, who enjoy Deauville, Le Touquet, Cannes, and other luxurious resorts—, this spot is surely Paradise; but for those poor wretches who are neither restful nor simple souls, for those who imagined that Life was meant for higher things, this place is Gehenna.

S E E N O N T H E S T A G E

(Continued from page 116)

a mild word, daring. "America's Sweetheart" is not for the fastidious.

Jack Whiting plays the boy from Saint Paul who becomes a great "talkie" star in his usual engaging manner. Harriette Lake makes her metropolitan debut as the girl who goes West with him, reaches the top in silent pictures, and loses all when speech comes to the screen. She shows promise. Among the other entertainers are Gus Shy and John Sheehan, funny men who never fail. Hilda, Louise, and Maxine Forman chant effectively.

While "America's Sweetheart" has the vigour and speed for which Schwab and Mandel productions are noted, its material is too uneven and, in many places, too burdened for success.

"Hobo"

With little advance shouting a drama, called "Hobo," by Frank Merlin, slipped into the Morosco Theatre. Unfolding a picaresque tale of the road with sincerity and what seemed to the

outsider verity, it was one of the half-dozen really worth while plays the season brought forth. The dialogue had a salty quality not often heard in the contemporary theatre.

Paul Kelly, gratefully remembered for his fine work in "Bad Girl" last autumn, was even better in "Hobo." His Blackie had ease, sureness, conviction. He caught the tramp's swagger, his rough, diffident tenderness, his freedom from social, indeed any kind of restraint, save that which he imposed on himself.

Because of Merlin's sympathetic understanding of his people, the ugliness of the life they lead did not offend; in fact, it served as a dark setting for a glowing, if not brilliant, jewel. Satire, irony, and the humour that springs from them streaked the three acts; they were adroitly woven into the drama's fabric, never permitted to halt or delay its cumulative course. They helped to make "Hobo" a fine work, although its duration on Broadway was brief.

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THE PARIS MODE IS YOUNG IN FORM

(Continued from page 117)

chiffon dress. Vionnet embroiders beads in a confetti pattern on chiffon.

Printed chifions look fresh and delightful in flower colours, with large flower designs. In view of our tropical summer nights, it's a relief to know that we can count on these. It's a favourite pastime with all the houses to cut out the flowers from the chiffon pattern, picot the edges, and use them to trim the décolletage.

Chanel is creating some of her most important evening dresses of muslin and organdie. Last year, she played with the idea; this year, she developed it to the point of producing, in this medium, really *grandes robes*. The most delicate and intricate hand-work has gone into these dresses.

Lelong makes an important and lovely dress by combining hand-work with frosty white thread lace. Tulle, as a rule, looks newer than lace, perhaps because it can be tucked and moulded closer to the natural line. One of Chanel's loveliest dresses was of cream coloured lace with cape sleeves, and with it nothing would be smarter than brown slippers and gloves.

It's through these different fabrics that the different silhouettes take form and shape. Satins and crêpes give the most closely moulded figure, with fulness gradually expanding in freedom around the feet. In chiffon, in organdie, in lace, in tulle, the fulness is apt to start more abruptly, at any point from just below the hip-bone to just above the knee.

The length of evening skirts is almost the same, but imperceptibly shorter—two or three inches from the floor. Trains practically don't exist.

Black gloves are good in the evening. Paris is wearing them with black dresses, with white dresses, with pastels. Unlike the day gloves, they are slim and fine. The newest are not so long as they were last year. Two inches below the elbow is the highest point to which they should reach. White gloves, for evening, are very much worn; and, with white dresses, some smart women have worn gloves in pale green and pale blue.

THE EVENING COAT

Something extraordinary is happening to the short evening coat. It is so short that half the time it does not even reach the waist! Nothing is smarter than the Mirande white ermine jacket that stops short at an Empire line (illustrated on page 43). The little bright coloured velvet jacket that ends at the waist and contrasts with your dress is the coat that you will want for ordinary summer evening wear. Most of these have no fur at all, though many of Chanel's bright velvet jackets have standing collars of dark brown fur.

If, however, you want to make an impression that no one will ever forget, if you want to achieve an effect of extraordinary distinction, then wrap yourself from head to heel in one of the white evening coats that come right down to the ground. Vionnet has created one in white crêpe, which has been imported by Saks-Fifth Avenue. It has no fur, no embroidery, no trimming of any kind. The white evening

coat that wraps around the figure and comes down to the ground is the most thrilling, the most breath-taking apparition of the year. (Vionnet has created this same model in velvet with a fur collar.) There are, also, a few good three-quarters length evening wraps, of the type that is very necessary for the life of many women.

PYJAMAS

It's more difficult every season to distinguish a pyjama from an evening dress. The dinner-dress to wear in your own home or when dining in the home of your friends is, half the time, cut with a divided, circular skirt. Not that you would notice, at first, that the dress was a pyjama at all. Augustabernard is making charming pyjama dresses of this sort. Molyneux shows a delicious pyjama with georgette crêpe trousers and a lamé coat. And Suzanne Talbot has an amusing idea: a silver lamé smoking jacket, worn with a plain black crêpe dress. The dress is not, in this case, a pyjama.

Pyjamas are a feature of every Paris collection, and Frenchwomen are wearing them more and more. They fall into two groups: the evening-négligé pyjamas, with full, camouflaged trousers, and the sports pyjama with practical, almost-regulation trouser legs. We are arriving at the point where a woman who wears anything but pyjamas on a yacht will look as old-fashioned as the Gibson girl in her peaked cap, perched on a huge blond pompadour. These new yachting pyjamas are thoroughly shipshape, without the slightest suggestion of "Pinafore." Maggy Rouff has done the yachting pyjama perfectly. Of white piqué, with a trimly buttoned jacket, square-décolletage top, and trousers with a very moderate flare. A small blue monogram and a narrow blue belt. For days divided between the yacht and the beach, there is Patou's all-white or all-grey flannel pyjama with a square décolletage top and trousers with wide, flat pleats down the front. Goupy's beach pyjama, "Bambita," is a joy: blue flannel trousers, a white piqué top, a square, short, red flannel jacket, and a red flannel cap.

SUMMER SPORTS

Short jackets, at least three inches shorter than we wore them last year, are giving resort and country clothes a brand-new look. They just barely reach the hip-bone. Those with a double-breasted gilet cut have a dash of their own. They are of bright coloured woollens, worn over dresses of piqué, silk piqué, or sinellic. Belts on the dresses—important-looking belts of heavy leathers or bits of polished woods—match the jacket.

It's the new sports sweaters that find a soft little spot in your heart. They look hand-knitted. They end with a deep row of purling at the waist. They come up flat around the base of the neck. Usually, they have no sleeves. You wear them with plain woollen skirts. Régný has the heavy knitted kind, and Schiaparelli has them with a lighter hand-crochet stitch. More than anything, in this youthful mode, they are young.

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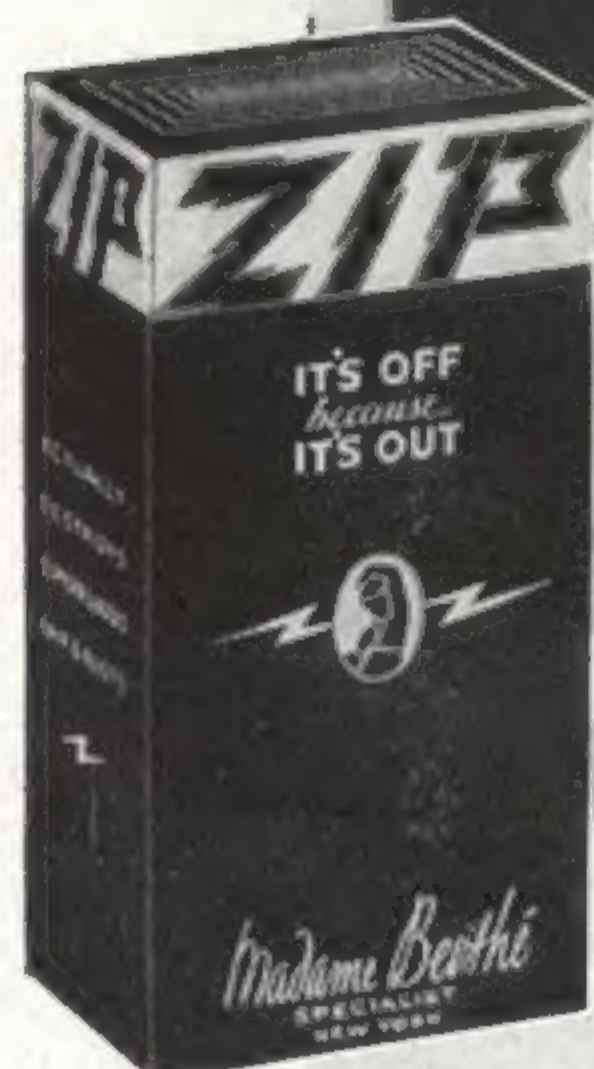
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Judge Averill, who was assigned by the U. S. Federal Trade Commission, reported: "The testimony establishes, without doubt the fact that . . . (ZIP) will permanently prevent the regrowth of hair . . ."

ZIP is pleasant to use, safe, and delightfully fragrant. It is this product which I use at my Fifth Avenue Salon. It acts immediately and brings lasting results. Now, in its new package, it may be had at \$1.00.

IT'S OFF because IT'S OUT

To permanently destroy hair ask for
ZIP Epilator—IT'S OFF because IT'S OUT
New Package \$1.00—de luxe size \$5.00



Mme. Berthé has discovered
a safe cream depilatory
which is as delightful as
your choicest cold cream.

DRESSING TABLE CHATS
For twenty years Mme. Berthé
has warned against the use
of cream depilatories. Now she
has finally succeeded in formu-
lating a product which she can
conscientiously recommend.
—recognition was given
for the marvel.

For removing hair and discouraging
the growth, ask for
ZIP Depilatory Cream. Giant tube 50c

And if you insist on using the harsh razor at times, . . . take this advice from one who knows:
Protect the skin before applying the razor. Simply spread ZIP-SHAVE over the surface . . . and shave.
The application of ZIP-SHAVE not only speeds up the razor, but overcomes chaf as well. Tube, 50c.

ZIP Epilator, ZIP Depilatory Cream, and
ZIP-SHAVE can be had at all good stores.
If your dealer is out of stock, use the coupon.

For personal advice, consultation or dem-
onstration, all without charge, call at my
Salon. Regular treatments at nominal prices.

Madame Berthé

SPECIALIST
562 FIFTH AVE., NEW YORK
ENTRANCE ON 46th STREET

If your dealer cannot supply you . . . use coupon

MADAME BERTHÉ
562 Fifth Ave., New York

I enclose \$..... Please send me

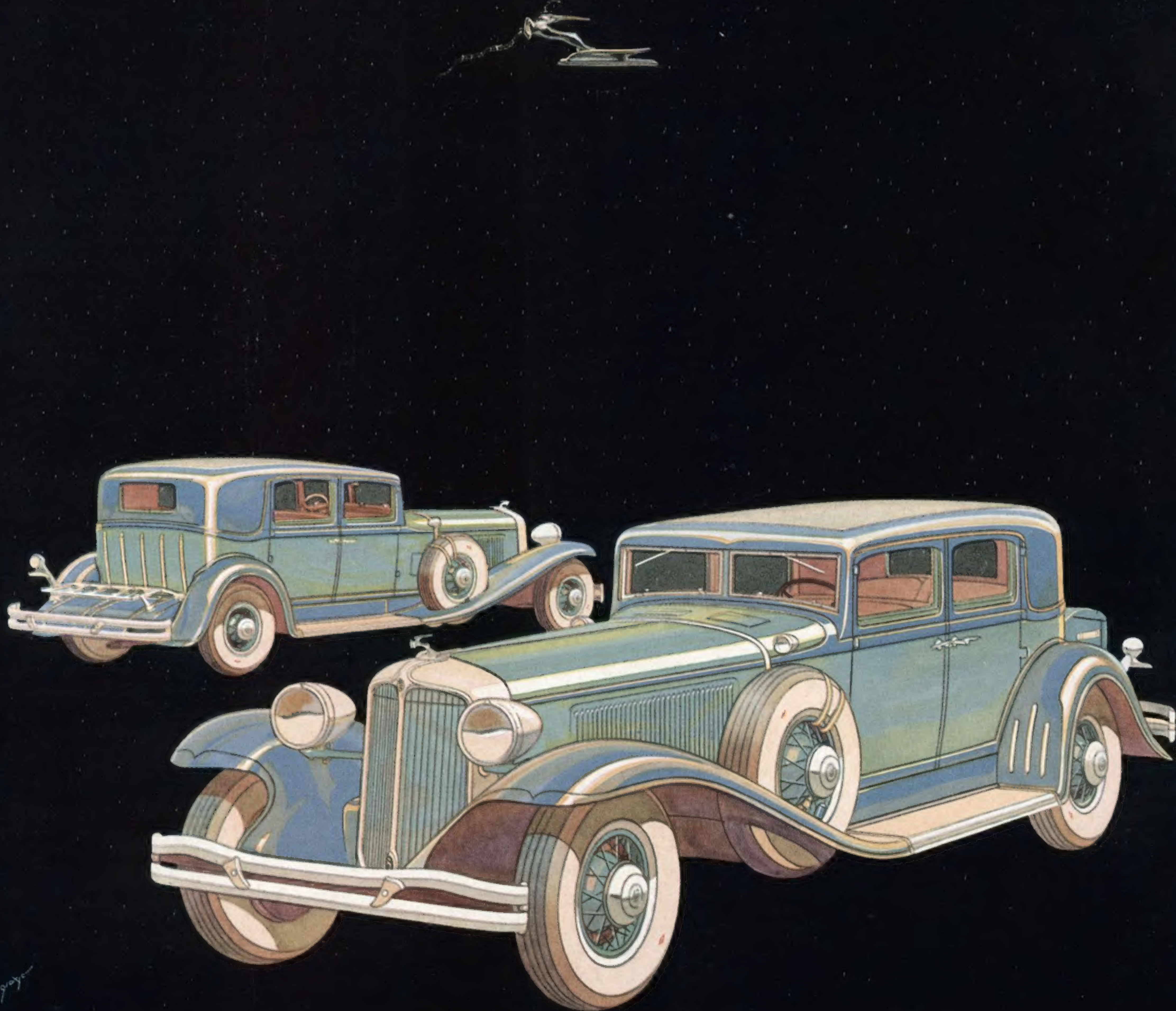
- ☐ A Package of ZIP Epilator (\$1.00)
☐ A Tube of ZIP Depilatory Cream (50c)
☐ A Tube of ZIP-SHAVE (50c)

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CHRYSLER IMPERIAL EIGHT



Front view and rear view of the Chrysler Imperial Eight Close-Coupled Sedan . . . faultlessly beautiful, viewed from any angle . . . 145-inch wheel-base . . . 125-horsepower . . . Multi-Range 4-speed transmission with Dual High gears . . . a motor car for the connoisseur of motor cars.



5-Passenger Sedan \$2745; Close-Coupled Sedan \$2845; 7-Passenger Sedan \$2945; Sedan-Limousine \$3145.
Custom Body Styles: Coupe \$3150; Roadster \$3220; Convertible Coupe \$3320; Phaeton \$3575. F. O. B. Factory.

Sunshine *mellows* Heat Purifies

LUCKIES are always
kind to your throat

The advice of your physician is: Keep out of doors, in the open air, breathe deeply; take plenty of exercise in the mellow sunshine, and have a periodic check-up on the health of your body.

Everyone knows that sunshine mellows — that's why the "TOASTING" process includes the use of the Ultra Violet Rays. LUCKY STRIKE — made of the finest tobaccos — the Cream of the Crop — THEN — "IT'S TOASTED" — an extra, secret heating process. Harsh irritants present in all raw tobaccos are expelled by "TOASTING." These irritants are sold to others. They are not present in your LUCKY STRIKE. No wonder LUCKIES are always kind to your throat.

"It's toasted"

Your Throat Protection — against irritation — against cough

